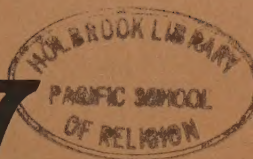
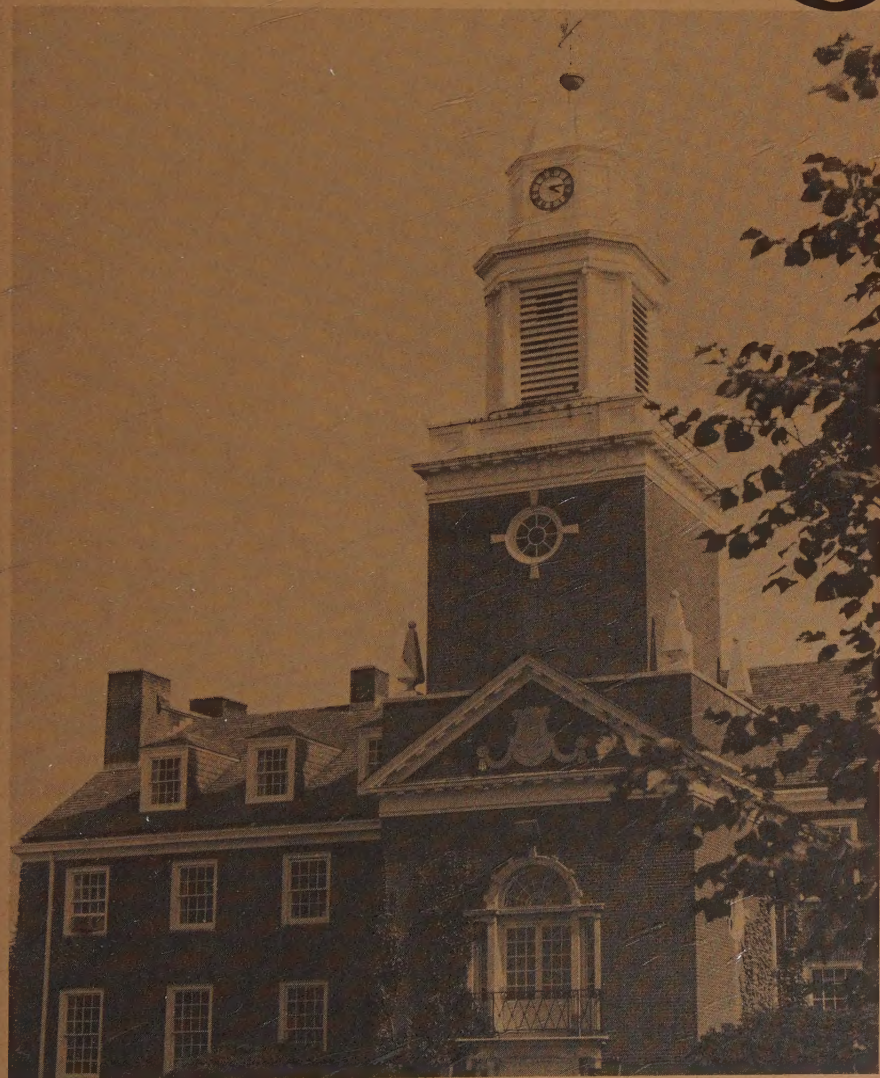


# The HYMN

JULY 1980



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# The HYMN

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**ON THE COVER:** Williamson Hall of Westminster Choir College, host for the HSA's recent Princeton National Convention.

# Editor's COLUMN

These words are being written less than a week following the excitement of the Princeton National Convocation and the first meeting of the new Executive Committee, both reported in this issue. I hope these reports convey something of the enthusiasm of the Hymn Society during its Princeton meetings.

On the second cover page of this issue is a list of the new Executive Committee. Leonard Ellinwood has indicated that our readers might be interested in its composition. His tabulation in that this committee consists of three professional librarians, four ordained clergy, and four teachers of hymnology and/or church music. (There is some duplication for those who wear two hats.) This committee also encompasses seven denominations: Church of the Brethren, Southern Baptist (2), Churches of Christ, Episcopalian, Lutheran (2), United Methodist (2), Moravian, and Presbyterian.

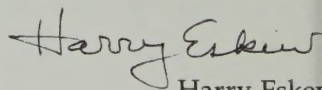
Since we have a new President, it might also be of interest to present a list of Hymn Society presidents supplied by Bill Reynolds:

Carl Fowler Price, 1922-26  
Milton S. Littlefield, 1927-28  
Benjamin S. Winchester, 1929-30  
Reginald L. McAll, 1931-32  
Howard Chandler Robbins, 1933-34  
Philip S. Watters, 1935-36; 1939-40  
Oliver Huckel, 1937-38  
Henry Wilder Foote, 1941  
William Chalmers Covert, 1942  
William Watkins Reid, 1943-44  
T. Tertius Noble, 1945-47  
Deane Edwards, 1948-69  
Vincent Higginson, 1970-76

L. David Miller, 1976-78  
William J. Reynolds, 1978-80  
Carlton R. Young, 1980-82

It is unusual to have one's obituary and a review of his last publication in the same issue. Such is the case with the Canadian clergyman Moir A. Waters. *Gates of Praise*, a collection of his hymns, came off the press a few days after his recent death.

Without attempting to comment on all of the items in this issue, several are noteworthy because they are unusual. While it is common for us to publish articles dealing with hymn tunes, Ruth Wilson's "The Old Scottish Chant" treats a widely used chant. The third in our series of four *Issues in Hymnody*, President Carlton R. Young's "What Direction Methodist Hymnody?", deals with issues that are of current concern to a number of denominations. The origin of the music to the popular chorus "At the Cross," added to Watts' "Alas, and did my Savior bleed," has long been a mystery to hymnologists. Ernest K. Emurian has found its source in a secular song of the Civil War era by John Hill Hewitt, reprinted in this issue. In January we printed a new hymn of Timothy Dudley-Smith. The Hymn Promotion Committee has selected two more of this Anglican clergyman which are published in this issue. Since both hymns are for Christmas, those who wish to use them have ample time to write the author for reprint permission.

  
Harry Eskew



# President's

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## MESSAGE

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In a powerful way the Princeton HSA convocation, just completed, marked the conclusion of the society's five year transition from a small, productive regional influence in American hymnody to a larger, inclusive, risk-taking national effort that celebrates and promotes the fullness of American hymnological interests. Those present at the convocation experienced in small dimension the new identity and emerging agenda(s) of the Society.

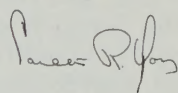
What happened at Princeton was due to the interactions of those present: an emerging new group of scholars and practitioners: poets, composers, music editors and publishers, organ builders, music and theology librarians, seminary students and teachers, members of denominational committees currently revising their hymnals, pastors, choir members, choir directors, and organists of all ages. I would guess that for the most part all those listed above *already* belong to at least one professional society that serves one or more needs—but none completely serving the hymnic needs of those present. Thus the new agenda of the HSA is

related in precise detail to its new constituency and their interests.

The HSA is a newly constituted society with a new agenda so richly expressed at Princeton in lecture, demonstration, discussion, performance and singing in very diverse liturgical forms. This agenda must now become the vital heart of HSA's regional and local efforts—an agenda reflecting the real interests of HSA members and others whose lives and efforts are not primarily expressed at the national level but within communities with varying degrees of demonstrated self-interest and self-education!

My aim as president of HSA for the next two years is, in part, to help interpret and enable *that* agenda to be worked out: meeting diversity of interests with diversity of programming, particularly at the local level. I have the ball, Bill! Cheers and best wishes to each of you.

Cordially



Carlton R. Young

# The Preacher as Prophet: John Newton's Evangelical Hymns

Janet M. Todd



Janet M. Todd is on the faculty in the Department of English at Rutgers University, New Brunswick, New Jersey. She has degrees in English from the Universities of Cambridge, Leeds, and Florida. She writes on 18th-century topics and her latest book, *Women's Friendship in Literature*, was published last year by Columbia University Press.

Curate of Olney and friend and collaborator of the poet William Cowper, John Newton saw himself firmly as a preacher. In a group of hymns he wrote for his congregation, he conveyed the preacher as teacher and guardian of his flock; in doing so, he created an image of the servant of God as both humble follower of the Lord and puissant successor of Moses and the prophets. It is both a derivative and an innovative image.

The components of the evangelical "I" of hymns have been much debated. Omitting subtleties, one can reduce the argument to two main points of view: when a hymn writer cries out his faith, he is either representing the common emotion of Christians or expressing his own personal religious feelings. Writing of the works of Charles Wesley, J. Earnest Rattenbury asks:

How far can Wesley's hymns be regarded as records of his own personal experience? Were they not written, as hymns usually are, for other people to sing? Did this man speak of himself or of another? Can they even be properly called hymns if they are merely confessional literature?<sup>1</sup>

When one looks at a large body of hymns of the major evangelical writers—Isaac Watts, Charles Wesley, and William Cowper, for example—

neither confessional nor representative theory seems adequate to explain the effect. The "I" escapes personal and communal restriction. Instead of the emotions it conveys appearing exemplary, proper to the Christian soul, repeated across hymn writers and dependent neither on the individual author nor on the community that sings. The hymns prescribe and authorize, and the "I" becomes pedagogical.<sup>2</sup> When a hymn writer proclaims, "I cannot fear," he is certainly expressing his own strong religious faith, as well as writing himself as representative Christian, but above all he is preaching sentiment to his followers and imposing doctrine. The singers must imitate what they sing and align their sentiment to the hymns. They must act in the religious drama, and watch and believe in their actions.

John Newton was much influenced by the pedagogy of sentiment, found in his predecessor Charles Wesley and in their common parent, Isaac Watts. Most of his hymns teach and preach correct attitudes and demand proper postures toward the Lord. Such postures are to be attained by all, but they are of course most compelling for the preachers who must in turn compel their flock to proper reverence.



Wesley's hymns to preachers accept their greater religious sophistication, while emphasizing their necessary humility. Like his congregation, the preacher must accept his sin and proclaim:

... JESUS for you to Death was sold;  
Tho' Hell protest, and Earth repine,  
He died for Crimes like Yours—and Mine.<sup>3</sup>

The punctuation and ultimate place of "Mine" ensures that the preacher—who may sing such a hymn as a solo—accepts his membership in the sinful group to which he ministers. By so doing he accepts too his lead in the divine drama and compels appreciation of his theatre by appreciating it himself.

While he stresses spiritual lowliness for his preacher, Wesley also allows him a certain enlargement beyond his humble auditors, and he is provided with such expansive lines as the following: "Outcasts of Men, to you I call, / Harlots and Publicans, and Thieves!" Often the preacher's role becomes active, even sensational. His task is heroic and, in knightly fashion, he performs great deeds of spiritual derring-do: "I rush'd thro' every open Door," Wesley has his preacher declare, "And cried to All, Behold the Lamb! / Seiz'd the poor trembling Slaves of Sin, / And forced the Outcasts to come in."<sup>4</sup> The preacher enacts the drama, which in turn teaches him his role.

The "preacher" hymns of Wesley are clearly pedagogical, as well as dramatic, teaching correct postures and attitudes, and one does not feel within them the insistent presence of the author. Newton had less status in the movement than Wesley; he came to his faith later and was filled more fully with the initial zeal of the convert. For him the glorious role of the

preacher is more coercive than the humble, and the dramatic identification of himself with the exemplary hero most compelling. In his hymns the union of drama and pedagogy is strained.

Newton had a life so extraordinary that he can seriously be proposed as the original of Coleridge's *Ancient Mariner*. At the age of eleven he went to sea, narrowly escaped drowning, was press ganged, flogged for desertion, and used as a slave in Africa.<sup>5</sup> His mental adventures kept pace. He read Shaftesbury's *Characteristics*, lost his faith, and became the Evangelical nightmare, a blasphemer. Saved after reading Thomas à Kempis, he became noisily religious, bearing witness, indiscriminately and often, to the conversion which crowned his life. His spiritual and physical exploits are recorded in his autobiography, *An Authentic Narrative*. This, he declares, was designed to glorify God for his mercy and power, through description of his providential dealings with an exceptional sinner. The *Narrative* presents a proud image of Newton, preeminent in sin, a man whom the Lord had to go out of his way to save. This feeling of preeminence creeps into the hymns which Newton wrote when he had achieved his ambition of becoming an Anglican clergyman in the parish of Olney.

Newton felt his coming to Olney as the direct work of God; he arrived as "one of the most astonishing instances of the forebearance and mercy of God upon the face of the earth."<sup>6</sup> His arrival dignified the town, and his hymns gave typological significance to its humble, half-starving inhabitants. Olney, the theatre of the exceptional Newton, rises in his hymns to heroic stature: the sins of Exodus flourish in Buckinghamshire and the Good Samaritan is translated

to the streets of Olney. When fire breaks out amongst its crowded houses, it is God's direct word to the town, similar to the fiery messages of the Old Testament: "[God] spoke at last, / And bid the fire rebuke our sin." But the town is ultimately saved from general conflagration by the small company of the elect:

*But pray'r prevailed and sav'd the town;  
The few who lov'd the Saviour's name  
Were heard, and mercy hasted down,  
To change the wind, and stop the flame.  
(II, lxix, st.7)<sup>7</sup>*

In this and other hymns, Olney and its inhabitants are given a cosmic context, both fearful and exhilarating.

When Newton turns to express the preacher, it is within this context of divine intervention and particular interest. All preachers must dignify their cities and lend their gracious presence to their communities. Each is a chosen spirit, not an individual, and the self-conception resembles that of the 17th-century Puritan, of whom Joan Webber wrote: "The Puritan's [view of himself] is shaped by his sense of himself as an instrument of God's will. In varying degrees, the emergent 'I' has to be subdued to his role in life, and the personal made impersonal."<sup>8</sup> Behind Newton's subduing of himself to the exemplary impersonal role, however, we cannot help detecting the exceptional personal writer. "Though of sinners I am chief, / He has rank'd me with his saints," he declares, and the sinner and saint seem equally grand.

Newton's most striking "preacher" hymns occur in Book II of the *Olney* collection. They can be loosely divided into three types. In the first the singer, along with other preachers, identifies himself with his biblical predecessors, Elisha, Elijah,

and St. Peter. An example of this is Hymn XIII, which describes the impotence of Elisha without the power of God, and then relates it to the impotence of the 18th-century preacher:

*Thus, like the weeping Shunamite,  
For many dead in sin we grieve;  
Now, Lord, display thine arm of might,  
Cause them to hear thy voice and live!*

*Thy preachers bear the staff in vain,  
Though at thine own command we go;  
Lord, we have try'd and try'd again,  
We find them dead, and leave them so.  
(II, XIII, st. 4 & 5)*

In his assurance of salvation and in his divine mission, the preacher is raised above the congregation. He is a latter-day prophet, as well as a member of the fellowship of saints. He follows Elijah and Moses and the other Old Testament prophets as a type of after-type of Christ; as they fulfill something of his function in earlier generations and herald his coming, so the preacher of Newton's day makes known in himself the power of Christ. In this powerful preaching character, then, humility before God, appropriate for the congregation as a whole and for the preacher as a person, is transformed into self-esteem, the posture of the prophet who is the Lord's choice.

In Newton's works the dramatic presentation of the preacher in a biblical context creates a certain tension between the proper self-abasement of the sinful human being and the extraordinary self-aggrandizement of the preacher, between (in his case) a willed stance and an experienced posture. It is emphasized that only God can work miracles with his creation, but the preacher is intimately connected with such miracles. At one point he acts like Ezekiel:



*Like him around I cast my eye,  
And, oh! what heaps of bones appear;  
Like him, by Jesus sent, I'll try,  
For he can cause the dead to hear.*

(II,XV,st. 4)

f the identification with Ezeiel seemed presumptuous, this near association with God renders it commonplace.

The same tension occurs when Newton identifies himself, as preacher, with Moses, asking God for the power given to his Old Testament predecessor:

*O Lord, regard thy people's pray'rs!  
Assist a worm to preach aright:  
And, since thy Gospel rod He bears,  
Display thy wonders in our sight.*

(II,XVI,st. 4)

He is sinner and worm, and simultaneously the Lord's preacher, on whose successful preaching the wonders of God attend. The wormlike posture is announced, but the glorious performance is most insistently implied.

In a second group of hymns, the preacher achieves almost mythic stature without the aid of his mighty predecessors. He becomes an original actor in the divine pageant, while simultaneously serving as audience of God's magnificence. In these roles he is neither sycophant of the divine hero nor passive spectator of his drama.

An example of the hymn as mythic drama is CIII, where the church is imaged as a garden, and the elect the "ornamental trees, / Planted by God's own hand." Newton describes the infiltration of the elect by the damned, who, in spite of their precious appearance, are devoid of grace. They appear in the garden for a season to fulfill God's design, but in the fullness of time they fail to bring forth fruit and they must be cut down by the divine hand. The sorry situa-

tion of the garden is noted and lamented by the preacher, Christ's undergardener and his substitute on earth. Although always impressed by God's omnipotence, the preacher here seems uneasy at it. God may be most powerful, but the preacher is most merciful. He repines at the absolute decree of God, consigning the fruitless and rejected to perdition, and he wishes he could save them:

*The under gard'ner grieves,  
In vain his strength he spends,  
For heaps of useless leaves  
Afford him small amends:  
He hears the Lord his will make known,  
To cut the barren fig-trees down.*

*How difficult his post,  
What pangs his bowels move,  
To find his wishes crost,  
His labours useless prove!  
His last relief, his earnest pray'r!  
"Lord, spare them yet another year."  
(I,CIII,st. 3&4)*

The destruction is unpalatable to the preacher, who feels the sorrow which the more distant God avoids. To make the barren trees bear fruit, he wants to apply "fresh manure"—a description of preaching which Newton presents with characteristic seriousness. If no "gracious fruits" appear soon, however, God will strike the "threat'ned blow."

In the hymns of mythic action, the preacher seems partially free; yet ultimately he must glorify God and his stance be exemplary. So he both acts in the myth of salvation and carefully watches his actions for their effect both on himself and on his followers. The apparent freedom of attitude is then strikingly dramatic, but the drama includes the tense realization of a fixed position. God is finally all-powerful in the world and in the preacher whose actions he controls.

The third group of hymns has an earthly context—the sorrows and joys of the preacher's life. Like the hymn of mythic action, these present an heroic exemplary figure, but one whose fixed position does not breed dramatic tension. Such hymns teach the preacher his community with his fellows and force him to correct his sentiments. If they were sung by the congregation, its members would imaginatively live the preacher's life, his sorrows becoming for them like the sorrows of Christ in other hymns. Here the preacher wrestles not with divinity but with the humanity which is his province:

*Who can describe the pain  
Which faithful preachers feel,  
Constrain'd to speak in vain,  
To hearts as hard as steel!  
Or who can tell the pleasure felt,  
When stubborn hearts begin to melt!*

(II,XXVI,st. 1&2)

The preacher as outsider and saviour becomes an intimate Christ for his followers. Again he both plays a role and contemplates it; he is actor and audience of his own greatness. This time, however, he is neither troubled by tension from his own fixity and stance nor disturbed by uneasiness at the gestures of the divine star.

In his hymns, Newton follows Watts and Wesley in prescribing the proper attitude of humility for preachers, coupled with an expansiveness in the knowledge that they are special servants of the omnipotent God. Newton goes further than his predecessors, however, in exalting the preacher, translating him into an Old Testament prophet and worker of miracles. The character and attitudes are exemplary, but are so heavily informed by Newton's own conviction of his power and uniquely blessed status that, ultimately, it seems Newton the preacher whom

the others must imitate in song.

The *Olney Hymns* of Newton and Cowper close an era of English hymnody, and their final position is not accidental. A few years after they wrote, the poet William Blake suggested an implication of the stance of Newton when he launched his prophet with the cry, "Hear the voice of the Bard! / Who Present, Past and Future Sees," and demanded attention for his words.

Certainly Blake's prophet and Newton's preacher seem relatives. Blake also was descended from the biblical prophets, Isaiah and Ezekiel; he was convinced of his election to prophecy and he saw himself renewing the prophetic vision for his generation, much as Newton believed he was revealing God's direct action in his time.

Yet there is, too, a clear difference in conception and effect, which indicates Newton's kinship with the evangelical writers, and their pedagogical mode. Something of this distinction from Blake is suggested by Harold Bloom in his essay, "Blake's *Jerusalem*: The Bard of Sensibility and the Form of Prophecy." This separates Blake's prophet and the bard of sensibility in a manner applicable also to the preacher. According to Bloom, the bard of sensibility is marked by "the terrible double vision of what was and what is, Eternity, and the categories of mental bondage, the fallen forms of space and time. . . . Freedom for the prophet means freedom from the detachment of the histrionic mode [in which the poet is both actor and audience]; the prophet retains a sense of himself as actor, but he ceases to be his own audience."<sup>9</sup> Where the preacher of the hymn writers is given a sense of

(continued on page 158)



# The Trouble with SAVANNAH

on Byrnside



Ron Byrnside is chairman of the Music Department of Agnes Scott College, Atlanta. He holds degrees from the University of Cincinnati Conservatory (B.A.), Yale University (M.A.), and the University of Illinois (Ph.D.). He is author of two books on American music and directs the Institute for Music in Georgia, which is engaged in developing a comprehensive history of music in that state.

John Wesley's *Collection of Psalms and Hymns*, also known as the *Charlestown Collection*, was the first book of its kind printed in the American colonies. That is, it was the first to contain hymns, not limiting itself solely to metrical versions of the psalms. The book was prepared for publication by Wesley during his stay in Georgia (1735-37), but was printed by Lewis Timothy at Charlestown, South Carolina in 1737, there being no printing press in Savannah at the time.<sup>1</sup>

The little volume contains the texts of 72 hymns and psalms, but does not contain the tunes to which these verses were sung. It was a common practice in the 18th century to publish texts and tunes under separate covers, thus, the fact that the *Charlestown Collection* is tuneless is not

remarkable. Nevertheless, the historian of Georgia's early sacred music traditions is left with an unanswered question: namely, what tunes were sung to the texts in the *Charlestown Collection*? The attempt to find a tune book that might reasonably be accepted as a companion to the *Charlestown Collection* led to another of Wesley's publications, *Collection of Tunes Set to Music as They are Commonly Sung at the Foundery*, and ultimately, if incidentally, to the two tunes from that collection that are the subject of this brief essay.

Published at London in 1742, just a few years after Wesley's return from Georgia, the *Foundery Collection* contains 42 tunes, each with a text underlaid. Six of the texts from the *Charlestown Collection* appear also in the *Foundery Collection*.

## Charlestown Collection

"On God supreme our hope depends" (p. 4)  
"Ye priests of God, whose happy days" (p. 6)  
"O Thou who when I did complain" (p. 8)  
"Jesus to thee my heart I bow" (p. 26)  
"O throw away thy rod" (p. 45)  
"My soul before thee prostrate lies" (p. 56)

All save one of the tunes in the *Foundery Collection* bear names such as FETTER LANE, or SALISBURY, or ST.

## Foundery Collection

sung to ST. MARY'S (p. 13)  
and CRIPPLEGATE (p. 19)  
sung to 113TH PSALM  
sung to BRISTOL (p. 16)  
sung to CLARK'S (p. 28)  
sung to FETTER LANE (p. 3)  
sung to SECOND GERMAN  
TUNE (p. 25)

JOHN'S. Tunes such as these were often associated with more than one text. Moreover, a tune frequently

underwent a change of name as it migrated from place to place. For example, BROOMSWICK (p. 6) is identical to HANOVER which appeared in the supplement to the *Tate & Brady Psalter*, edited by William Croft in 1708. Similarly, the tune PLAYFORD'S (p. 33 in the *Foundery Collection*) is, in fact, a very old tune that appeared as

early as 1560 in a collection of psalms where it was called OLD 112TH.<sup>2</sup>

To date I have been able to trace nearly one-half of the tunes in the *Foundery Collection* to earlier sources, and in most cases a given *Foundery Collection* tune bears a different name in its earlier appearance(s).

## Foundery Collection

tune name	Tune name in earlier source
FETTER LANE (p. 3)	AYLESBURY. Chetham: <i>Psalms</i> , 1718
JERICHO (p. 5)	From Handel's opera seria <i>Richard I</i> , 1727
BROOMSWICK (p. 6)	HANOVER, supplement to <i>Tate &amp; Brady</i> , 1708
LONDON NEW (p. 9)	TUNBRIDGE, J. Clarke, 1709
SALISBURY (p. 11)	EASTER HYMN, <i>Lyrica Davidica</i> , 1708
ST. MARY'S (p. 13)	ST. MARY'S, Prys: <i>Psalms</i> , 1718
ST. JOHN (p. 14)	BURFORD, Chetham: <i>Psalms</i> , 1718
BEDFORD (p. 15)	BEDFORD, W. Weale c.1715, pub. in Thimbnell: <i>Divine Music Scholar's Guide</i> , 1723
ST. MATTHEW'S (p. 18)	ST. MATTHEW'S, W. Croft: supplement to <i>Tate &amp; Brady</i> , 1708
CRIPPLEGATE (p. 19)	OLD 81ST, <i>Psalms</i> , 1562
CANNON (p. 22)	CANON, T. Tallis: <i>Archbishop Parker's Psalter</i> , 1567
CLARK'S (p. 28)	UFFINGHAM, J. Clarke, 1709
ST. LUKE	ST. LUKE, supplement to <i>Tate &amp; Brady</i> , 1708
PLAYFORD'S (p. 33)	OLD 112TH, <i>Psalms</i> , 1560
SWIFT GERMAN (p. 34)	WINCHESTER NEW, Georg Wittwe, <i>Musikalische Hand-buch der Geistlichen Melodien</i> , 1690
113TH PSALM	OLD 113TH, English, 1562. It appears as no. 125 in Frost. <sup>2</sup>

To this list two other tunes might be added. But these particular tunes offer a somewhat confused situation that bears some straightening out. HERNHUTH (spelled HERRNHUT in most instances) appears on page 10 of the *Foundery Collection*.

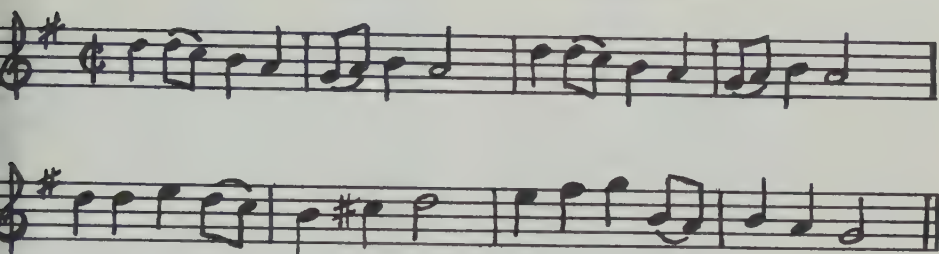
The tune is cast in the AAB or Bar form. It is very likely of German origin, and Wesley's acquaintance with it and fondness for it may have resulted from his contact with the group of Moravians who were his shipmates en route to Georgia in 1735. This tune is now commonly

known as SAVANNAH, and under that title it appears in numerous hymnbooks from the mid-18th to the 20th century; it is still widely used today and is associated with many different texts. It is generally agreed that Wesley gave the name SAVANNAH to this tune, though in the *Foundery Collection* he calls it HERNHUTH. At the hand of Wesley (or someone else) HERRNHUT became SAVANNAH—just another instance of a tune undergoing a change of name.

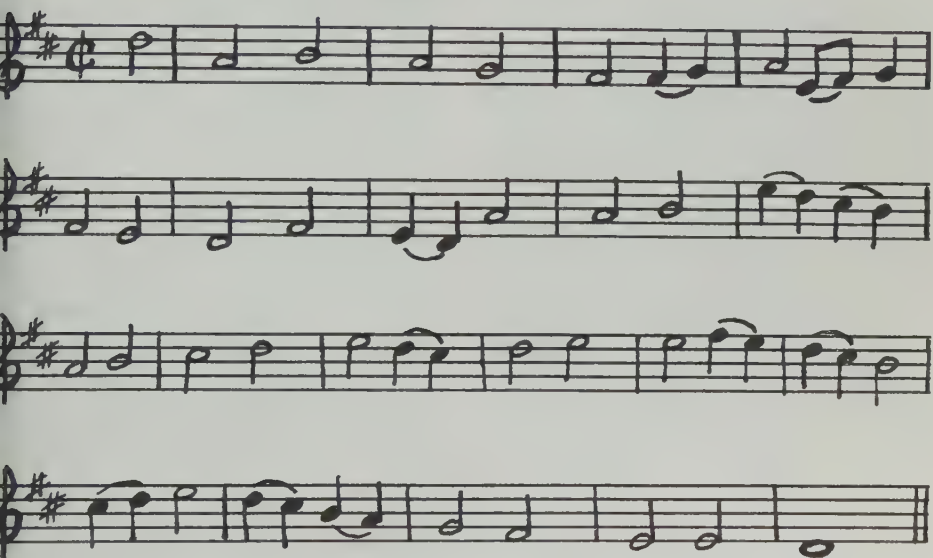
The issue becomes somewhat confused, however, as the tune identified



SAVANNAH (HERRNUTH in the Foundery Collection) 7. 7. 7. 7.



IRENE (SAVANNAH in the Foundery Collection) 6. 6. 7. 7. 7. 7.



ere as IRENE, is another referred to as SAVANNAH. Some sources suggest that Wesley was once more responsible for the change of name. Lightwood says:<sup>3</sup>

IRENE . . . is called SAVANNAH in the *Foundery* book, but the name was changed under the following circumstances. A party of Moravian emigrants passed through London in 1742 on their way to America. Some of them ascended the gallery of St. Paul's, and, in full view of the wide panorama of the city, sang to this tune a hymn of

intercession to God for the teeming population below them. They then proceeded to their vessel, the name of which had been changed from the *Catherine Snow* to *Irene* (=Peace), and Wesley changed the name which he had originally given to this tune in commemoration of this incident.

Thus, it might appear that we have one tune with three names. HERRNUT/SAVANNAH/IRENE. But that is not the case. One page eight of the *Foundery Collection* appears the IRENE tune called SAVANNAH.

There are, in fact, two SAVANNAHS: HERRNHUT/SAVANNAH which is still widely used under the name SAVANNAH; and IRENE/SAVANNAH, a tune that has all but disappeared.

### Footnotes

<sup>1</sup>A facsimile of the *Charlestown Collection* bound with the *Foundery Collection*, with a preface by Rev. G.

Osborne was published, London, T. Woolmer, 1882. Also a facsimile with additional material was published under the title *John Wesley's First Hymn-Book*, edited by Frank Baker and George Walton Williams (Charleston, S.C.: Dalcho Historical Society, 1964).

<sup>2</sup>English, 1560. It appears as no. 180, *The Lord's Prayer*—Coxe, in Maurice Frost's *English and Scottish Psalm and Hymn Tunes* (London, S. P. C. K., 1953).

<sup>3</sup>James T. Lightwood, *Hymn-Tunes and Their Story*, new and revised edition. (London, the Epworth Press, new and revised edition), p. 124.

## Newton's Evangelical Hymns

(continued from page 153)

collectivity in his role and in the audience, Blake's prophet is deprived of it. The preacher is exemplary and representative, and his creator both plays the role and watches the playing. Caught in the absolute contrast of humanity and God, the preacher is fixed in both doctrine and posture; the Blakean prophet is not tied to doctrinal absolutes and his stance is individual and free. Newton's preacher is then histrionic—he acts grandly and expansively, but the singer's need to watch himself and appreciate his distance from his own words and actions prevents free self-

expansion. The evangelical "I," when dramatic and swelling, is always caught in pedagogy.

Ultimately Newton's conception of himself and his preaching persona is transitional. He has not achieved the stance of the Blakean prophet but he has begun to modify the exemplary evangelical preacher. He looks forward to the Romantic creation of self as surely as he looks back to the evangelical tradition of it. Newton's "I" or self-referential "he" mediates, then, not only between God and humanity but between two poetic generations.

### Footnotes

<sup>1</sup>J. Ernest Rattenbury, *The Evangelical Doctrines of Charles Wesley's Hymns* (London: Epworth Press, 1942), pp. 28-29.

<sup>2</sup>The general ideas forming the basis of this paper derive from discussions with Madeleine Marshall. My work on John Newton will form part of our joint study of the hymns of Isaac Watts, Charles Wesley, William Cowper, and John Newton.

<sup>3</sup>*Representative Verse of Charles Wesley*, ed. Frank Baker (London: Epworth Press, 1962), I, st. 6.

<sup>4</sup>*Representative Verse*, LXXVIII, st. 1.

<sup>5</sup>The events of Newton's life are related in Bernard

Martin's *John Newton: A Biography* (London: Heinemann, 1950).

<sup>6</sup>*John Newton*, p. 212.

<sup>7</sup>The text of the Olney Hymns is from volume III of *The Works of the Rev. John Newton* (New York: Williams and Whiting, 1810). References in the paper are to this text.

<sup>8</sup>*The Eloquent "I": Style and Self in Seventeenth-Century Prose* (Milwaukee: University of Wisconsin Press, 1968), p. 3.

<sup>9</sup>"Blake's *Jerusalem: The Bard of Sensibility and the Form of Prophecy*," *Eighteenth-Century Studies*, 4 (1970), p. 10.

Many traditions are demonstrably determined by their hymnals. Think of the Orthodox Churches and the Methodists, the Salvation Army and the Reformed (Psalms). There is ample literature about the great formative influence of the hymns of a tradition on its members. Tell me what you sing, and I'll tell you who you are!

—A. H. van den Heuvel, 1966



## The Princeton Convocation

A total of 227 persons registered for the Hymn Society of America's National Convocation, June 8-10. In contrast to the metropolitan setting of the 1979 Convocation at Dallas and Fort Worth, this year's convocation was in the historic university town of Princeton, where the program, meals, and lodging were on the campus of Westminster Choir College. On a campus noted for choral music, the sounds of vital congregational singing rang out for more than two days as participants from the United States, Canada, and England came together in the interest of hymnody.

### Sunday

A fitting beginning for the Convocation program was provided by the Moravian Trombone Choir from Bethlehem, Pennsylvania, which performed both Moravian and non-Moravian hymns on the College grounds. Participants then gathered in the Chapel, where President Ray Robinson of Westminster Choir College extended welcoming greetings and briefly introduced the history of the school. Following the first of a number of "Hymn Moments" led by Austin C. Lovelace, Dr. Erik Routley spoke in his inimitable manner on "Hymnody—A Look into the 80s." He made a strong plea for excellence in hymn writing and hymnal editing, challenging the Hymn Society to be an arbiter of taste in hymns.

The evening's program was closed with a Festival of the Hymns of Fred Kaan. He was introduced by George Horney, President of the Hope Publishing Company, the firm which made possible Fred Kaan's trip from England for the Convocation. Dr.

Kaan gave a brief personal commentary on each of his hymns. The congregation was led by Professor Charles G. Frischmann of Westminster Choir College at the organ and piano and by a group of students. Although most of the 14 Kaan hymns were unfamiliar to the congregation, they sang them with gusto.

### Monday

The Monday program began with an ecumenical service of Morning Prayer under the leadership of Sister Mary Jane Wagner, Robert Batastini, Hedda Durnbaugh, and Leonard Ellinwood. This was followed by a fascinating exposition of the hymns of Luke 1-2, especially the Magnificat, presented by Dr. Samuel L. Terrian, distinguished biblical scholar.

The latter morning and early afternoon provided opportunities for participants to select two of three concurrent sessions:

1. What Language Shall I Borrow? (Richard Avery and Donald Marsh),
2. Black Hymnody—A study of Diversity (Portia K. Maulsby), and
3. Charismatic Hymnody (George E. Mims)

These sessions provided opportunities for exploring contrasting bodies of congregational song.

The afternoon program also featured a presentation of "The New Copyright Laws and the Church Musician" by publisher Donald Hinshaw, a session that elicited more questions than there was time for Mr. Hinshaw's helpful answers. The afternoon session closed with

"Calvin Hampton and His Hymn Tunes," an introduction by the composer and a choir to a collection of his music just off the press (G.I.A. Publications). The dinner hour included an enjoyable talk on "Humor in Hymnody" by Austin C. Lovelace, which he described as "Hymns Jesus would not have liked."

The Monday evening program took place at Princeton's Trinity Episcopal Church, led by its Organist-Choirmaster James Litton. After a brief organ recital of works by Healey Willan, the Choir of Boys, Girls, and Men led in Evensong. The service included a hymn tune and motet by Willan on the 100th anniversary of his birth, and a motet by Lee Hastings Bristol, Jr., remembering the life of the former President of Westminster Choir College and long-time member and supporter of the Hymn Society. The service included the presentation of the Fellow Certificate to the distinguished Episcopal retired clergyman and hymn writer, F. Bland Tucker. This award was presented on behalf of the Hymn Society by Leonard Ellinwood. Two hymns by Dr. Tucker were sung: "O gracious Light, Lord Jesus Christ" (his translation of the *Phos hilaron* from the ancient Greek) and "All praise to thee, for thou, O King divine."

### Tuesday

The Tuesday program began with an informal service led by George E. Mims, using his collection, *Songs of Celebration*, Church Hymnal Series IV, a supplement to *The Hymnal* 1940. The songs were developed at the Church of the Redeemer, Houston, Texas. Then Fred Kaan addressed the congregation on "The Emerging Language of Faith in Late 20th Century Hymnody," a lecture received with great appreciation. As with the Monday program, participants on

Tuesday could select two of three concurrent sessions:

1. Hymns and Children (Healey Kemp and a demonstration children's choir),
2. Hymns and the Three Year Lectionary—Choosing and Using (D. Darrell Woomer), and
3. The Sung Psalter—Options for Congregational Singing (Charles G. Frischmann).

The Tuesday afternoon program included one of the most unique sessions of the Convocation, a demonstration of lined-out hymnody by Elwood Cornett with members of the Mount Olivet Old Regular Baptist Church of Blackey, Kentucky. Their distinctive style of singing, all a cappella, was performed as remembered from an oral tradition that has been passed down for a number of generations. The lined-out presentation closed with a moving rendition of "Amazing Grace" during which the singers moved through the congregation and shook hands with the people.

### Annual Meeting

The afternoon session was concluded with the Annual Meeting of the Hymn Society of America. The following account is based on the minutes of Dr. Anastasia Varburkalow, outgoing Secretary. Dr. Carlton R. Young, President-Elect for the past two years, presided because of the unavoidable absence of the outgoing President, Dr. William J. Reynolds. New officers elected were:

President-Elect: The Rev. John H. Giesler

Secretary: Dr. Harold E. Holland

Treasurer: The Rev. C. William Locke

At-large members of the Executive Committee: Mrs. Hedda Durnbaugh, Dr. Leonard Ellinwood, and the Rev.



Bernard Ruffin.

Chairman of the two major committees, Hymn Promotion and Hymn Research, were appointed by the President, and Dr. Young announced that these two positions will be filled respectively by Dr. Austin C. Lovelace and Dr. Carl Schalk.

Two minor amendments to the Constitution, approved by the Executive Committee in October 1979 and printed in the January 1980 issue of *The Hymn*, were unanimously approved. They are:

1. To delete the position of Historian. This was based on the assumption that archival work must be done at the headquarters office, where the materials are kept, and that it should therefore be attended to by the Executive Director and his staff.

2. To delete the stipulation that the Editor of *The Hymn* be a member of the Research Committee. This was based on the recognition that as a member of the Executive Committee the Editor will be in close touch with the work of the Research Committee without needing to serve on it.

Dr. Young noted by name those members who had come from the West Coast and from Canada and presented a visitor from SESAC, Mr. James Myers. He also presented to the Society the following early leaders of the organization: President Emeritus Vincent Higginson and Mrs. Higginson; Dr. and Mrs. Charles Adams (he was formerly on the Executive Committee); and Dr. Ralph Morensen, former Treasurer. The Secretary was then authorized to send official greetings from the meeting and expressions of appreciation to the following former officers who could not be present: Mr. William Watkins Reed, Dr. L. David Miller, and Dr. William J. Reynolds.

The names of 13 members,

deceased during the past year, were read by the Secretary, and there was a moment of silence in their memory. These persons were Dr. Lee Hastings Bristol, Jr., Princeton, NJ; Mr. Rodney S. Emery, Columbus, OH; Dr. William T. Gillis, Cambridge, MA; Dr. Urner Goodman, Penny Farms, FL; Mr. Paul H. Krauss and Mrs. Mary A. Krauss, Fort Wayne, IN; Rev. Dr. Dalton E. McDonald, Albuquerque, NM; Miss Martha Magnusson, Winfield, KS; Mr. George Newell, Brooklyn, NY; Rev. Alexander Sandilands, Vancouver, British Columbia, Canada; Mr. Don W. Spear, Balwin Park, CA; Rev. Dr. Moir A. J. Waters, London, Ontario, Canada; and Rev. Dr. Clemens Henry Zeidler, St. Paul, MN.

Following the reading and approval of the minutes of the last Annual Meeting, reports were presented. Highlights of these reports included the following:

The President expressed appreciation to Messrs. Smith and Giesler, who worked with him to plan the program for this Convocation. He also expressed appreciation, which was approved by the body, to outgoing members of the Executive Committee: Anastasia Van Burkalow (Secretary), William Lambacher (Treasurer), Sister Theophane Hytrek (Member at Large), and Roberta Bitgood (Member at Large). In questioning the audience he discovered that Dr. James R. Syndor had been a member longer than anyone else present, having joined 45 years ago.

The Executive Director noted the many meetings at which he represented the Hymn Society. The membership is now more than 3,100, up from 1800 four years ago.

The Promotion Committee has carefully examined many unsolicited

(continued on page 205)

## Convocation Scenes

Convocation photographs are by Nanette Arnstein.



Festival of Fred Kaan's Hymns

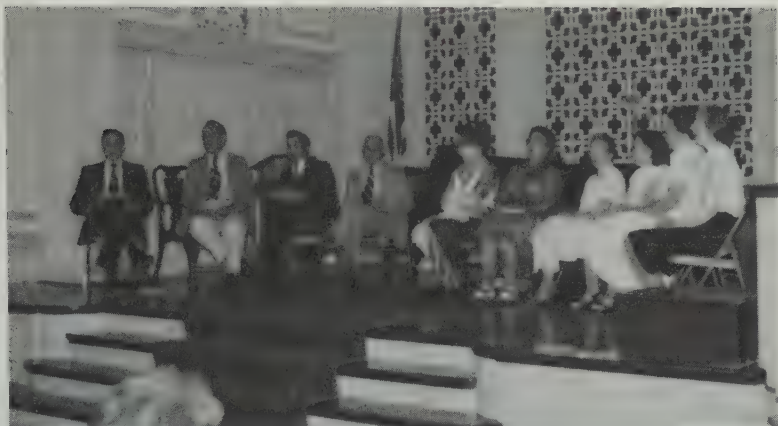


F. Bland Tucker receives the Hymn Society's Fellow certificate from Leonard Ellinwood.



Bethlehem Moravian Trombone Choir on the Quadrangle

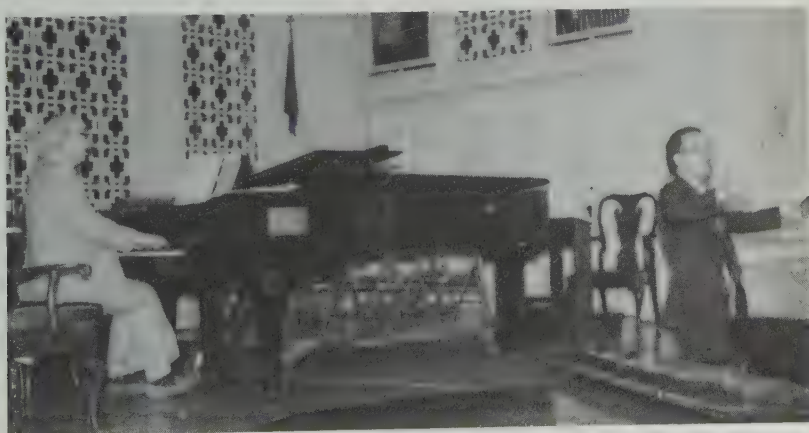




Hymns being lined-out by Old Regular Baptist singers from Blackey, Kentucky



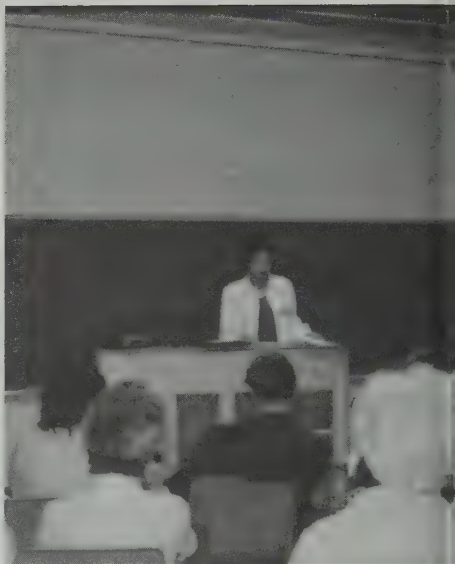
Helen Kemp directs a children's choir in hymn singing



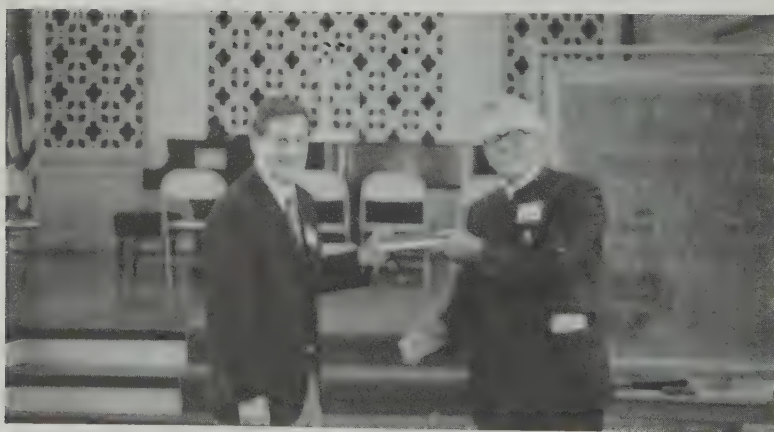
Richard Avery (right) and Donald Marsh (left) lead one of their songs



Calvin Hampton accompanies one of his hymn tunes

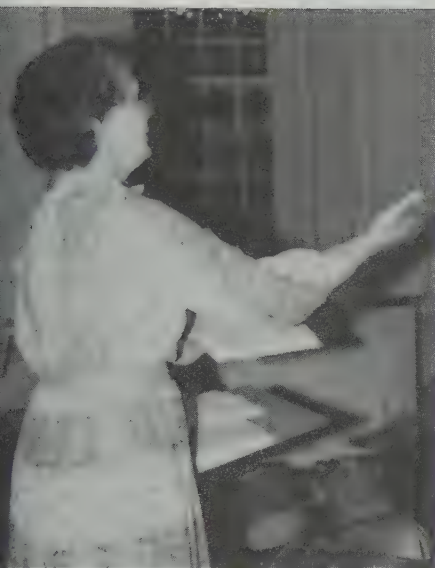


Portia Maulsby talks about black hymnody



Martin E. Ressler (right) presents the *Musical Messenger* to President Carlton R. Young





Alice Parker leads the closing hymn festival



The hymn festival's organist, Austin C. Lovelace

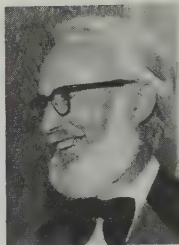


The hymn festival's instrumental ensemble

# How to Improve Congregational Singing

## 3. Hymn Reading and Congregational Rehearsals

A Series of Four Articles by  
James Rawlings Sydnor



James R. Sydnor, a widely respected leader in church music, is retired from the faculty of the School of Christian Education and Union Theological Seminary, Richmond, Virginia. He is author of *The Hymn and Congregational Singing* (1960) and reviser of Millar Patrick's *The Story of the Church's Song* (rev. ed., 1962).

Many of our newer denominational hymnals have hundreds of excellent hymns and yet some local congregations confine their singing to several dozen old favorites. Why?

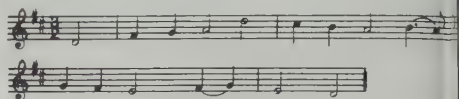
John Wesley in his "Directions for Singing" mentions several reasons. Some singers may experience embarrassment or fear in learning new hymns, so Wesley urges, "Be no more afraid of your voice now, nor more ashamed of its being heard, than when you sing the songs of Satan." Others, overcome by inertia, are told by Wesley, "Let not a slight degree of weakness or weariness hinder you."<sup>1</sup>

The main reason, however, is that the average pew occupant cannot read music notation. She or he can read the English text of any hymn *aloud* with no hesitance or embarrassment. But ask these same persons to attach these words to an unfamiliar tune and they will balk. Why? Because the majority are musically illiterate or nearly so. Most of them simply do not know how to translate audibly those dots, lines, vertical bars, accidentals, etc., into a melody.

Any congregation would gladly read this English text aloud in a service:

"Sing praise to God, who reigns above, the God of all creation."

But if they had never heard the melody which accompanies these words, those persons who could not read music would be stymied.



It would not be just a matter of fear, embarrassment, or weariness. It is plainly a matter of inability.

Since the majority—perhaps all—of the readers of this article can read music, let's try an experiment. Please read *aloud* the following line of text *now*. *Out loud*, mind you.

ὁ λόγος τοῦ Χριστοῦ ἐνοικεῖτω ἐν ὑμῖν πλουσίως

Were you able to do this? Why not? Probably, like Casca's statement in Shakespeare's *Julius Caesar*, it was Greek to you. Unless you have studied Greek, you would not know that this is the first part of Colossians 3:16 which is "Let the word of Christ dwell in you richly . . ." (RSV). Nor would you know that it is pronounced as follows: Haw logos too Kreestoo enoikayto en hoomeen plooseeos.

Your feelings of inadequacy regarding reading Greek aloud may be similar to those of music non-readers.



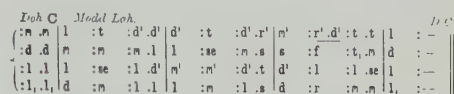
Having read music for most of my life, I have to make a conscious effort to empathize with musical illiterates. Acceptance of this widespread inability to read music notation is essential in efforts to improve congregational singing. *It is important to realize that your congregation is not unmusical but that the majority cannot read staff notation.* Of course, you may have a number of persons who are good readers. They are apt to be located, incidentally, in the choir. And there are exceptional congregations, like the student body of a choir college, who can tackle successfully any music in any hymnal.

## Congregational Music Literacy

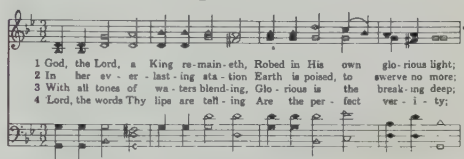
How, then does one go about teaching a congregation to read music? Certainly an urban congregation cannot be expected to attend a singing school for as long as our forebears did. Most of us have seen the lengthy musical catechisms which are at the beginning of early American tunebooks like William Walker's *Southern Harmony* (1835) and B. F. White and E. J. King's *Sacred Harp* (1844). These texts enabled many of our ancestors to read music. Even if we cannot spend this amount of time and effort, we can move our congregations closer to music literacy. The degree of progress will depend in part on the leader's knowledge and skill and partly on the amount of time which can be devoted by the congregation to this project.

The problem of congregational music literacy has engaged the attention of many innovators. In England, John Curwen (1816-1880) developed and promoted the Tonic Sol-Fa system. As a result, there are hymnals with the following symbols which indicate the pitches and time values

of the four hymn parts. Here is the first line of the Welsh tune BRYN CALFARIA in Tonic Sol-Fa notation:



Another method of indicating the music of hymns is the use of shape notes placed on the five staff lines. The Mennonites (1969) and the Southern Baptists (1975) have published shape-note versions of their newest hymnals. Here is BRYN CALFARIA in shape notation:



Most denominational hymnals, however, have staff notation and this is what most of the readers of this article need to teach to their congregations. There may be at least three reactions to this statement. First, there may be readers who for a variety of reasons can make no attempt to teach music reading to their congregation. These persons might make some use of rote learning described below under "Congregational Rehearsals." Second, there are leaders who could give a few elemental instructions and hints about music notation in a congregational rehearsal. Third, there may be some leaders and congregations able to work enthusiastically toward helping a congregation to read hymns—both text and tune.

The scope of this article precludes the exposition of a course in music reading. Fortunately there is an excellent and inexpensive text which will give you a skillful way to teach staff notation to your congregation. Be sure to purchase and study Howard

Shanet's *Learn to Read Music* (Simon and Schuster, revised paperback edition, \$1.95.) It is thorough and slanted to teaching large groups. Shanet has taught thousands to read music in four hours of class work using his method and exercises. Obviously application of his methods can be divided into smaller time units and the content adapted for your group.

Before leaving the subject of congregational music literacy, let me indicate a few exercises which could start the congregation on the road to music reading.

### *The Notation of Rhythm*

The following charts could be written on a blackboard or photographed and projected on a screen. (The publishers have given permission for this.) Give your congregation instructions like the following statements which are abbreviations of Shanet's text.

With the toe of your foot, tap steadily four beats or pulses at about the speed of a military march, over and over again and count aloud, accenting the ONE count:

ONE-two-three-four, ONE-two-three-four, ONE-two-three-four,  


Now sing one long *Ta* on any comfortable pitch and make it one long sound while you continue to tap with your toe, accenting the ONE beat.

Sing: *Ta* \_\_\_\_\_  
 Tap:   
 ONE 2 3 4 ONE 2 3 4 ONE 2 3 4

Now let's try tones of different lengths. In the following exercise, continue tapping but hold each tone only as long as the line after it indicates.

Sing: *Ta* \_\_\_\_\_ *Ta* \_\_\_\_\_ *Ta* \_\_\_\_\_ *Ta* \_\_\_\_\_  
 Tap: 

Do the same with the following exercise which involves shorter tones each syllable being held for only two beats:

Sing: *Ta* — *Ta* — *Ta* — *Ta* — *Ta* — *Ta* — *Ta* — *Ta* —  
 Tap: 

Now we combine these two types

Sing: *Ta* — *Ta* — *Ta* — *Ta* — *Ta* — *Ta* — *Ta* — *Ta* —  
 Tap: 

Here is a third kind, in which each tone is held for the length of one single beat or tap. We combine it immediately with one of the longer types, just for the sake of variety:

Sing: *Ta* *Ta* *Ta* *Ta* *Ta* \_\_\_\_\_ *Ta* *Ta* *Ta* *Ta* *Ta* \_\_\_\_\_  
 Tap: 

Then you could explain that the four-beat tone is indicated by a whole note, the two-beat tone by a half note and the one beat by the quarter note. Show the group what these notes look like. Then you could show the following chart or use the hymnbook notation of this hymn:

*Ta Ta Ta Ta Ta Ta Ta Ta Ta Ta Ta Ta Ta Ta Ta*  
 Sing:   
 Tap:   
 Ho - ly, ho - ly, ho - ly! Lord God Al - might - y!

Shanet begins his rhythm instructions with exercises and comments like the above illustrations. Obviously there are many details of time notation which have been omitted here (smaller fraction notes, time signatures, dotted and tied notes, etc.), but maybe the congregation's appetite for further literacy skills has been whetted.

### *The Notation of Pitch*

You could draw eight ascending lines on the blackboard and number



ach 1 through 8 starting at the bottom. Explain that melodies are based on a musical ladder called a scale. Sing the scale using these numbers and have the people join you. Then sing the first phrase of the melody of "Holy, Holy, Holy! Lord God Almighty" using the numbers 1-1-3-5-5-5-6-6-6-5-3, pointing to the numbered lines on the blackboard. Do the same with other familiar tunes like "HYMN TO JOY," "EIN' FESTE BURG," and "ANTIOCH." Now draw a C major scale on the five line staff and do the same tunes the same way in this key.

Then have the congregation turn in their hymnals to a familiar hymn in C major and show them that the melody lies in the top line of notes. Believe it or not, many persons have no notion that the melody is indicated by the contour of the separate notes at the top of the music. Do not worry yourself and the congregation at this stage with the distinction between whole and half steps, intervals, sharps and flats, key signatures, diatonic and chromatic scales, etc. This could come later—if not to the entire congregation—to a smaller group interested in additional instruction. At least, the congregation can be urged to watch the melody line of notes whenever a hymn is played because that is where the tune is located.

### Congregational Rehearsals

"For congregational singing to become the fine thing it may be, congregational practices are indispensable."<sup>2</sup> This observation by Sir Walford Davies and Dr. Harvey Grace contains the basic ingredient in a program to improve congregational singing. If it is necessary that the minister, organist, choirmaster, and choir spend time each week to perfect their

part in public worship, it is indeed appropriate that occasionally—perhaps once a month—the congregation also have opportunity to practice its part in the worship of God through music.

If the title "Congregational Rehearsal" or "Congregational Practice" sounds forbidding, call the event a "Hymn Sing" or even an "Old Fashioned Hymn Sing," "Exploring the Hymnal," or something else. Underlying each experience, however, is an educational goal described at the beginning of the first article in this series. This goal is to teach the entire congregation to enjoy singing a sizable number of good hymns with spiritual perception and musical artistry.

Herbert Wiseman had conducted many congregational practices in Scottish churches and had introduced fine but unfamiliar hymns in their *Revised Church Hymnary*. He remarked, "The congregations varied in composition, but in most cases they have been alike in showing an attitude of doubt at the beginning and of enthusiasm at the end of the practice."<sup>3</sup> This has been my experience without fail. Try a practice with the entire congregation if possible or with any segment which is available.

#### *Time for rehearsals.*

The Lutherans have two suggestions: (1) "Use the first 10 minutes of the service for several weeks—or begin the rehearsal 5 minutes before the service hour and go into the hour 5 more minutes. Find ways to shorten the rest of the service so they still get out on time if this is a touchy thing in your parish. Otherwise some negative feelings may result. (2) Use the announcement period for several

weeks, cutting notices to a bare minimum."<sup>4</sup> I used the pre-service time once a month for years in a parish I served.

In another parish, we regularly used twenty minutes of the weekly church night supper for singing hymns and basic hymnic instruction. Some churches occasionally devote the sermon period for instruction in the musical part of the service and in others the people might assemble in the evening to sing hymns.

Remember that they have assembled to sing hymns, not to listen to a lecture on hymnody or voice production. Plan every moment of the practice and write down the lesson plan. Begin and end with a familiar hymn. Keep your comments and instructions terse. I suggest that you write them down, memorize them, and keep your notes handy. As Sir Francis Bacon said, "Writing maketh an exact man." Balance the learning of new hymns with gaining fresh insights into familiar ones. Look up the background of the hymns and give some of this information.

The leader of this practice can be the minister, the choirmaster, or a member of the congregation. Anyone with a gift of informal leadership, a singing voice, and knowledge and love of good hymns could do it. The leader should stand in full view of the people and occasionally might rove up and down the aisles. The conductor's voice is a better teaching medium than playing the tune on the organ. Train your choirs (adult and/or children) in the hymns and use them to help teach. Simple gestures to outline the melody and give the beat are helpful. Sir Walford Davies suggests that "the less formal and schoolmasterish or ecclesiastical his method, the better."<sup>5</sup> Have your people sit most of the time but occasion-

ally standing for a hymn is welcome.

Enjoy yourself. Your enthusiasm will be contagious. Compliment and encourage the people on every progressive step. Keep in mind some of the basic laws of learning. *Readiness*: create in your people an interest in their own music—hymns—so that they will be ready and eager to learn. *Gradualness*: remember to grade your instruction and material so that you make steady progress toward the goal of great congregational singing. Do not tackle the toughest music in the hymnal at the first practice. *Repetition*: remember that even the finest symphony orchestras need to repeat their music many times in the learning process. When you have introduced a new hymn, repeat it until it is fixed in the memories and affections of your congregation.

Here are some specific projects or themes for these practices. There are many others which your ingenuity will suggest.

- *Introduce John Wesley's Directions for Singing.* Distribute sheets containing these rules. Discuss them and illustrate each by singing hymns. (See footnote #1.)
- *Explain the items on a hymnal page.* Show where the author's and compiler's name and dates are located. Indicate the tune names and explain why some were given these names. See McCutchan's *Hymn Tune Names* (Abingdon Press, 1957) and hymnal handbooks give these origins. Call unusual interest to most groups is the indication of the poetic meter. Tell them that Long Meter (L.M.) 8.8.8.8 means—eight syllables per line. Then have them sing the Doxology: "Praise God from whom all blessings flow." Now show them the list of Long Meter tunes in the Metrical Index. DUKE STREET would undoubtedly be one of them. Let the congregation



sing the Doxology text "Praise God from whom all blessings flow" to DUKE STREET (to which "Jesus shall reign" is usually sung). Then explain Common and Short Meter and illustrate. If there is time and interest, you might intimate what the rest of the Metrical Index denotes with its serially rising numbers. The group might be interested in looking at the 3.7.8.7.d section where the tune for "What a friend we have in Jesus." CONVERSE is listed along with EBENEZER, the tune for "Once to every man and nation." The Scottish *Revised Church Hymnary* gives the former words with the latter tune!

• *Spend the time singing alternate tunes.* Explain why some texts have two or more musical settings and sing each. Here are a few samples which are given in many hymnals:

"Jesus, Lover of my soul," MARTYN and ABERYSTWYTH  
 "Come, thou long expected Jesus," HYFRYDOL and STUTTGART  
 "When I survey the wondrous cross," HAMBURG and ROCKINGHAM OLD  
 "For all the saints," SINE NOMINE and SARUM

• *Explain the structure of hymn melodies.* Play over or sing a folk tune like FOREST GREEN and ask the people to tell you what sections of the music were the same. They will probably have noted that the first, second, and last lines were identical. You could indicate this on a blackboard by the formula AABA. Turn to several other hymn tunes with this form. Mention that many German chorales like LOBEN DEN HERREN and EIN' FESTE BURG repeat the same theme on the first two lines.

The Welsh tune ABERYSTWYTH has some interesting aspects. Play the first

two measures for the congregation. Tell them that it is repeated three times in the whole tune. Play the entire hymn and ask them where this phrase recurs. You might also use the third line to explain what a musical sequence is—a brief snatch of melody or a phrase which is repeated immediately at a higher or lower pitch. The melody of "Fairest Lord Jesus" has two sets of sequences. Your group might be fascinated by the economy of structure in LASST UNS ERFRUEN ("All creatures of our God and King.") The pattern is AAB-BCCBBBBB. The amount of direct imitation (repetition of a phrase on the same pitches) and sequence in "Silent Night" is astounding. The first four-note phrase is repeated four times! But there are hymn tunes like SLANE ("Be Thou my vision") and SINE NOMINE ("For all the saints") which possess beautiful musical rhetoric without obvious thematic repetition.

• *Teach a new hymn by rote.* Assuming you do not have many music readers in your group, try Sir Walford Davies' method. It works. I've tried it.

A congregation of good average intelligence and musical ability . . . can soon read a new tune after it is sung or played once. If the conditions are less favourable, a line at a time is a good method. Words and music alike are more thoroughly taught, and the singers kept on the alert, by some such plan as this (with a four-line hymn):

First line of verse 1  
 First line of verse 2  
 Second line of verse 2  
 First two lines of verse 3  
 Third line of verse 1  
 Fourth line of verse 2  
 The whole of verse 4

This may appear to be fussy, but it works, because it spreads the study beyond the first verse; the repetition of the musical phrase to a fresh verbal phrase is good memory-training; and, above all, it keeps the interest alive.<sup>6</sup>

If you plan to teach BRYN CALFARIA—which Erik Routley called “a piece of real Celtic rock,”<sup>7</sup> anchor the first two lines which are identical. The melody of these lines rises like a vigorous hike up a Welsh mountainside. The third line is a series of three rising sequences. The final line begins with three rapidly cascading sequences. This is the only real tricky spot. Have your group sing this last line first using *ta-ta-ta*, then words. It goes without saying that, before you teach any new tunes, you should know them “cold.”

- *Concentrate one practice on the text of hymns.* Since we know that everyone can read English, we assume they automatically understand what the hymn text is about. John Wesley knew that this was not necessarily so. He wrote, “Have an eye to God in every word you sing . . . In order to do this, attend strictly to the sense of what you sing, and see that your heart is not carried away with the sound . . . .”<sup>8</sup>

To enable your people to follow this advice, suggest that they make a habit of reading the texts of the service hymns during the few moments before public worship. Suggest that they make a mental note to whom the hymn is addressed: to God (“Joyful, joyful, we adore Thee”), to Jesus (“Fairest Lord Jesus”), to your neighbor in the pew (“Fight the good fight with all thy might”), to yourself (“Bless, O my soul! the living God”). Hymn backgrounds frequently bring alive the meaning of the texts.

Take a hymn like “Where cross the crowded ways of life” and point out the many explicit references to biblical passages. Mention that Christian theology is expressed concisely in many hymns. Cyril Alington, for example, defines the three persons of the Trinity in his hymn “Come, ye people, rise and sing.”

- *Explain and utilize many alternate ways of singing.* Antiphonal and responsorial singing are two obvious and ancient means of variation. Women and men, two sides of the church, choir versus congregation—soloist and congregation—the possibilities are numerous. Try “Watchman, tell us of the night” with a soloist as the watchman and the congregation as the travelers. The tune LASST UNS ERFREUEN can be exciting with two sides of the congregation answering alternate phrases (with all joining together in the last Alleluia). Incidentally the usual Doxology text “Praise God from whom all blessings flow” becomes festive when sung to LASST UNS ERFREUEN (interspersing Alleluias on theme B).

Here are some other variations in resources which should be explained and demonstrated: descants, melody in tenor, unison singing, unaccompanied singing, alternate harmonization. Concerning this last item, be sure to instruct the congregation to shift to the melody when a free or varied accompaniment is played on the organ, otherwise the habitual altos and basses will be puzzled and perhaps outraged at being deprived of their accustomed part.

- *Teach the congregation short responses, versicles, canticles.* Many denominations expect the congregation to join in musical expressions other than hymns. A congregationally



practice is an ideal time to teach them. Those denominations which include these non-hymnic materials usually provide instructional materials and recordings to assist in congregational tuition. The Lutherans, for example, have a section on how to teach the three musical settings of the Holy Communion and the chanting of the Psalms in their *Guide to Introducing Lutheran Book of Worship* (Augsburg Publishing House, 1978.)

Herbert Wiseman expressed this writer's opinion exactly when he wrote, "Congregations through the land are willing and eager to learn. They are looking for guidance. If our organists will take up this subject seriously, and realize that it requires a technique of its own just as much as organ playing does, there is no reason why congregational singing, in even the smallest churches, should not become a worthy and acceptable offering."<sup>9</sup>

### Footnotes

<sup>1</sup>These Wesley directions are available on sheets which can be attached to flyleaves of hymnals. Order them from Outlook Publishers, Inc., 512 East Main St., Richmond, VA 23219.

<sup>2</sup>*Music in Worship* (New York: The H. W. Gray Company, 1935), p. 145.

<sup>3</sup>*Manual of Church Praise according to the Use of the Church of Scotland* (Edinburgh: The Church of Scotland Committee on Publications, 1932), p. 150.

<sup>4</sup>*Guide to Introducing Lutheran Book of Worship*, (Minneapolis: Augsburg Publishing House, 1978), p. 49.

<sup>5</sup>*Music in Worship*, p. 147.

<sup>6</sup>*Ibid.* p. 148.

<sup>7</sup>*Companion To Congregational Praise* (London: Independent Press, Ltd., 1953). p. 84.

<sup>8</sup>"Directions for Singing." See footnote #1.

<sup>9</sup>*Manual of Church Praise* (footnote #3), p. 157.

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# The Old Scottish Chant

Ruth M. Wilson



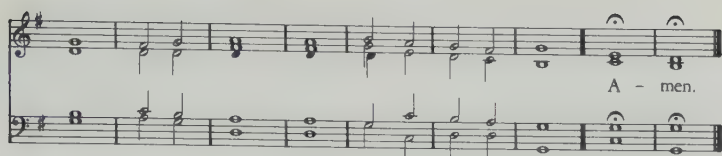
Ruth M. Wilson is a Fulbright-Hays Visiting Scholar for 1977-80 in the Department of Music at the University of Reading, England. She is a Ph.D. candidate in Musicology at the University of Illinois and holds a B.A. in History from the University of Rochester and a Master of Music degree from Northern Illinois University. Her book, *Connecticut's Music in the Revolutionary Era*, was published last winter.

Any regular church-goer, asked to pick a favorite piece of church music, would most likely name a hymn. An especially keen music-lover might choose an anthem or special piece associated with a major Christian festival. Few would select a liturgical item, yet there is one that has rivaled hymns in popular favor. Recently, when a Hartford organist announced the old Scottish chant for the morning service, my neighbour in the alto section of the choir exclaimed, "Ah, it's still my favorite!" When I described this Gloria in Excelsis chant to a fellow American student working in the County Record Office in Norwich, England, she didn't know it but recognized the tune immediately when I sang it. It has traditionally been used in both liturgical and non-liturgical Protestant churches, as the list [p.177] of hymnals and chant books printed in this country, in which it appears, illustrates.<sup>1</sup> Regarding its place in the Lutheran Communion liturgy in 1947, Dr. Luther Reed explained that it was chosen "not only because its simplicity would encourage congregational participation, but particularly because of its widespread use in all parts of the country. Being found in one or another of the official books of all the co-operating churches, it was an item

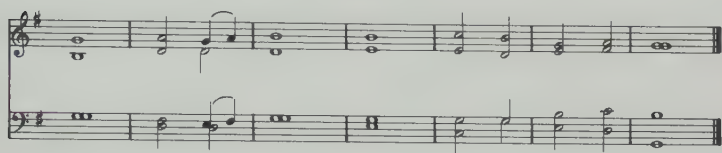
upon which common agreement could immediately be reached."<sup>2</sup> It has held a time-honored place in the Methodist Communion service as well.

Church musicians have long wondered where the old Scottish chant "which has not otherwise been identified,"<sup>3</sup> came from. Another editor remarked that it was "so well known that it is often designated simply as 'Old Chant.' The inability of extensive search to clear up the mystery of its source is extraordinary in the light of its long-continued use and familiarity."<sup>4</sup> Compounding the problem is a single chant for the Gloria Patri also ascribed "Old Scottish Chant."<sup>5</sup> Although the Presbyterian *Hymnal's* single chant is exactly like the first phrase of the triple Gloria in Excelsis, the Baptist version (1956 *Baptist Hymnal*) has an altered second half, and in this form was probably arranged by Lowell Mason for his *Book of Chants* (1842). Besides appearing in other Mason and Mason-assisted publications such as *The Sabbath Hymn and Tune Book* (First edition 1859) and Seward and Allen's *The Coronation* (1872), this version (Example 1) was copied by Thomas Hastings as Chant No. 1 in *The Presbyterian Psalmodist* (1852) and is included in the 1867 *Hymnal of the*

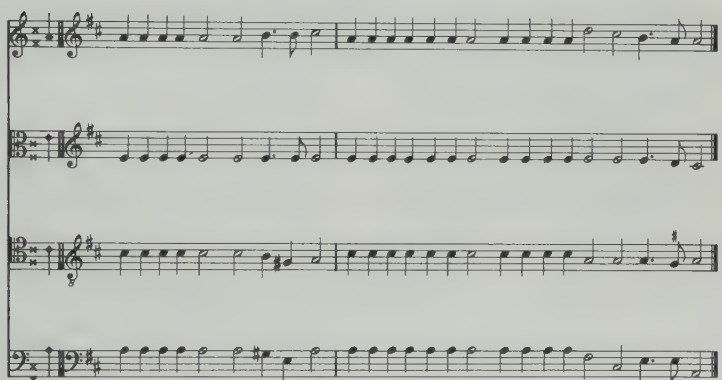
### Example 1



### Example 2



### Example 3



*Presbyterian Church*. There are three pertinent items in Charles Hutchins' *The Church Hymnal* (various editions, the first in 1879); the triple chant Gloria in Excelsis, phrase one as a single chant for *Bonum est confiteri*, and another single chant for Benedicite called simply, "Ancient Chant." Hutchins labelled the first "Old Chant," the second "Scotch Chant," while the third, the "Ancient Chant," provides a link between the other two and a single chant printed by John Playford in the seventh edition of the famous *Introduction to the Skill of Music* (London, 1674).

The source of Hutchins' "Ancient Chant" for Benedicite (Example 2)

was a popular Te Deum from John Chetham's *Book of Psalmody* (London, 1718), the first of many 18th-century parish psalmody collections that contained chants or chanting tunes, as they were called, for the canticles. Hymn texts, some with music, had been printed in metrical psalmody collections for 200 years.<sup>5</sup> Chetham's Te Deum, probably taken from the single chant printed by Playford,<sup>6</sup> was widely-copied, and versions can be found in such diverse American collections as Andrew Law's *Rudiments of Music* (Cheshire, 1783), *Hymns . . . for the use of Trinity Church, Boston* (1808), and Stephen St. John's shape-note *American Har-*



monist (Harrisburg, 1821). English dissenting clergyman Ralph Harrison arranged the first phrase of this popular Te Deum as the L.M. hymn tune STERLING and printed it in later editions of *Sacred Harmony* [1786-95], whence it appeared in John Rippon's *Selection of Psalm and Hymn Tunes* and thereafter in countless American collections. Oliver Shaw, in *The Providence Selection* (1815), attributes the tune to Rippon, while *The Bridgewater Collection*, or *Templi Carmini* (1830), gives Harrison as the source, but most books followed *Musica Sacra* (1819) in giving credit to "Ancient Chant."<sup>7</sup>

Playford's single four-part chant, 'composed by' John Blow and William Turner and of Chapel Royal provenance (Example 3), has seen long service in English cathedrals and parish churches. In Episcopal churches in America, it was sung to both Gloria Patri and Gloria in Excelsis, as publications of John Cole (*Episcopalian Harmony*, Baltimore, 1811), Benjamin Carr (*A Collection of Chants and Tunes for the use of the Episcopal Churches in the City of Philadelphia*, 1816), and W. H. W. Darley and J. C. B. Standbridge (*Chants of the Episcopal Church*, Philadelphia, 1840) attest. The first official American Book of Common Prayer (1790) prescribed Gloria in Excelsis both for Communion service and as an alternate to Gloria Patri after the Psalms in Morning Prayer, where it is placed in most 19th-century Episcopal collections.<sup>8</sup> An arrangement of the above chant with middle verses in the parallel minor key can be found in Cole's *Seraph* (1822), the *Boston Handel and Haydn Collection* (Ninth edition, 1830), and originally in Jonathan Wainwright's *Set of Chants* (Boston, 1819). An influential book, especially the directions for chanting, it contains both the triple and major/minor

chant, whose altered second half Mason apparently copied in his *Book of Chants*. Mason arranged a long Gloria in Excelsis setting using the first phrase of the Playford single chant for George Rider's *Plain Music* (1854).

What of the ubiquitous triple Scottish chant, first printed by Robert Bremner (Example 4) in a selection of "Chants or Tunes for Particular Hymns" appended to the third edition of *Rudiments of Music* (Edinburgh, 1763)? In all likelihood Bremner either notated it from a performance, or a manuscript copy, seeing as a thorough search of printed cathedral and parochial collections has yielded no earlier example. The similarity of phrase one to the Playford chant may indicate a variation arrived at through oral tradition or arranged by someone. The opening phrase one is exactly like John Meade's incipit for the Gloria in Excelsis, without the first two notes, but Bremner's triple chant is set to Te Deum, not Gloria. It resembles early plainsong versions in its ABCA form and incorporates the traditional change in harmony at verse 14 (Thou art the King of Glory) and returns to the first musical phrase at verse 2 (Vouchsafe O Lord). Only the first verse of text for each phrase is underlaid. This Te Deum was reprinted in several later Scottish publications and Raynor Taylor adapted it for the Reverend William Smith's *Churchman's Choral Companion to his Prayerbook* (New York, 1809). Former choir master of Trinity Church (New York) Arthur Messiter pointed out, in the 1890s, that this "old Scottish chant" may indeed have come from Scotland, "passing through the arranging hands of R. Taylor, who was a New York musician of no great skill, judging from his work in the aforesaid

## Example 4

### TE DEUM LAUDAMUS

Soft Organ

Loud Organ

We praise Thee O God we ac-know-ledge Thee to be the Lord &c Ho - ly Ho - ly

Soft Organ

Ho - ly Lord God of Sa - baoth &c Thou art the King of Glo - ry

Loud Organ

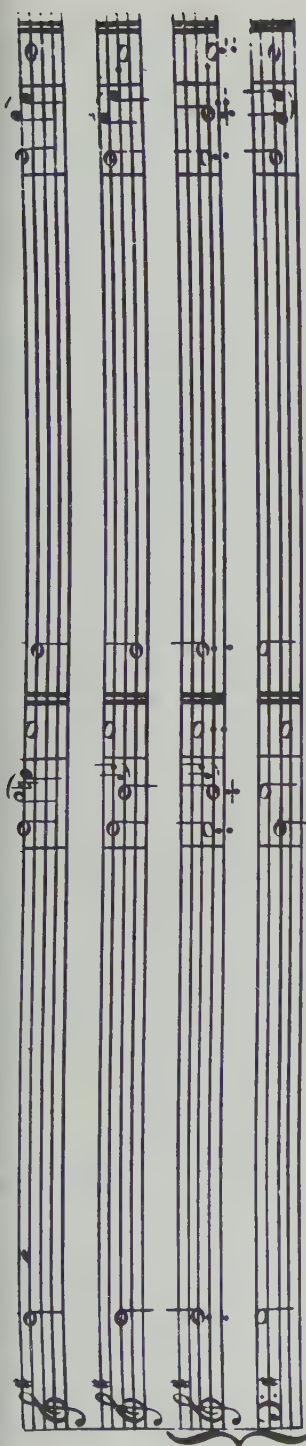
O ——— Christ &c Vouch-safe O Lord to keep us this Day without sin. &c

## Example 5

## GLORIA IN EXCELSIS.

THE PRIEST: "Glory be to God on high:"





*p* Who take away the sins - - - of the world, have mercy - - - up - on us -  
 Thou that take away the sins - - - of the world, have mercy - - - up - on us -  
 Thou that take away the sins - - - of the world, receive - - - our prayer -  
 Thou that sittest at the right hand of God - - - the Fa - ther, have mercy - - - up - on us -



*f* For thou on - ly - - - art ho - ly ; thou on ' - - - ly art the Lord,  
 Thou only, Ô Christ, with the - - - Hô - ly Ghost, art most high in the glory of - - - God the Fa - ther,  
 LÊN. Â - - - MEN. Â - MEN. Â - MEN. Â - MEN.

book."<sup>9</sup> We now know, of course, that Taylor was from England, not New York, and spent some time in Edinburgh before coming to America in 1792. In his capacity as organist of St. Peter's Church, Philadelphia, he was responsible for arranging a substantial amount of Episcopal service music. William Smith grew up in the Scottish Episcopal Church and emigrated from Aberdeen about 1785, serving parishes in Maryland, Rhode Island, and Connecticut, and as Principal of the Episcopal Academy at Cheshire. He was respected as a liturgiologist as well as a church music reformer.<sup>10</sup>

Taylor's adaptation, to which Smith set both *Te Deum* and *Gloria in Excelsis* (Example 5), retained the original melody and bass, added a fourth voice and small notes for the organ, and regularized rhythmic values into whole and half notes. The air was placed in the first treble, which appears next above the bass as was customary early in the 19th century. Smith underlaid the text for each verse, assigning a note for each of the last three or four syllables in each half verse and suggesting that "the time of reading the recitative ought to be the same that a good reader would take to pronounce the words, with proper articulation, accent, quantity and emphasis."<sup>11</sup> The hold marks signified words of special emphasis which were to be prolonged or to be followed by a pause, "to prevent monotony." Most changes in subsequent printings involved matters of text underlay; the reciting tone became a whole note in *A Collection of Psalm, Hymn and Chant Tunes* (1823). The 1940 *Episcopal Hymnal* did begin a new trend by transposing the chant from G to F major, and as no b natural replaced the c sharp in phrase two, a change in melody and har-

mony was effected. Only *Chant Occasional Pieces, and Plain Tunes* (1814) followed Smith in setting *Te Deum* and *Gloria* to this triple chant.

The old Scottish chant *Gloria in Excelsis* was performed in a variety of ways, both accompanied and unaccompanied. Smith directed the priest to sing "Glory be to God on high," as was done, for example, at Trinity Church on Ascension Day, 1856, when "Gloria in Excelsis was sung by the congregation without accompaniment, Dr. Haight leading it off."<sup>12</sup> The singing on this occasion was probably in unison, similarly at General Convention of the Protestant Episcopal Church, when (1853) "organists and choir left at two o'clock, though the service lasted until 3:30; the great congregation of Clergy and Deputies singing the Gloria in Excelsis to the old chant without accompaniment."<sup>13</sup> In the Presbyterian *Hymnal* (1874 edition), the second phrase is marked for the choir, the third for choir and congregation alternately, and the fourth for full chorus. Smith advised a minim rest in the upper parts after each half verse, "the bass continuing," and a semi-breve rest at the end "to relieve the singers from continued exertion" and to make a "proper distinction" between verses. Where an organ accompanied the singers, Smith suggested an organ interlude, and the elegantly-engraved *Collection . . .* (1823) begins each musical phrase with an interlude written out in the organ part.

The old Scottish chant in its long history would seem to have confirmed the oft heard opinion that truly successful congregational chanting is not possible. According to the authors of *The Choir and Family Psalter* (1851), however, chanting of simple, pleasant melodies was quite within the realm of reason as "proved

## Selected List of Books Containing Gloria in Excelsis to Old Scottish Chant

- 809 *The Churchman's Choral Companion to his Prayerbook.* William Smith, New York, Printed for the Author.
- 814 *Chants, Occasional Pieces, and Plain Tunes, for the use of the Protestant Episcopal Churches.* Salem, Mass., Printed by Joshua Cushing.
- 819 *Musica Sacra.* Thomas Hastings, New York.
- 819 *A Set of Chants adapted to the Hymns in the Morning and Evening Prayer, and to the Communion Service.* Boston, Printed by Thomas Badger, Jun.
- 822 *Musical Monitor, or New-York Collection.* Ephraim Reed, Ithaca, 2nd ed.
- 823 *A Collection of Psalm, Hymn and Chant Tunes adapted to the Service of the Protestant Episcopal Church.* New York, Engraved by Thomas Birch.
- 828 *Music of the Church.* Jonathan Wainwright. New York and Philadelphia.
- 830 *Chants, adapted to the Service of the Protestant Episcopal Church.* John H. Phoebus, New-Haven.
- 840 *Chants of the Episcopal Church.* Darley and Standbridge, Philadelphia.
- 854 *Plain Music for the Book of Common Prayer.* Ed. George Rider, New York.
- 858 *A Tune-Book Proposed for the Use of Congregations of the Protestant Episcopal Church.* New York.
- 858 *Cathedral Chants: including the Gregorian Tones.* Samuel P. Tuckerman, Boston.
- 867 *Songs for the Sanctuary.* Baptist Edition. New York, A. S. Barnes.
- 867 *Hymnal of the Presbyterian Church.* Philadelphia.
- 868 *Episcopal Common Praise.* New York, A. S. Barnes.
- 869 *The Mount Zion Collection.* Theodore E. Perkins, New York.
- 872 *The Church Hymn Book, with Tunes.* New York and Chicago.
- 874 *The Hymnal with Tunes Old and New. The Service Book bound in.* New York. Revised as *Tunes, Old and New: adapted to the Hymnal.*
- 878 *A Selection of Spiritual Songs.* Ed. Charles Robinson, New York, Scribner.
- 881 *The Sunday-School Hymnal and Service-Book.* Edition A. Ed. C. Hutchins, Medford, Mass.
- 894 *The Chant and Service Book.* Ed. C. Hutchins, Boston.
- 894 *The Church Hymnal.* Ed. C. Hutchins, Boston.
- 903 *The Plymouth Hymnal.* Ed. Lyman Abbott, New York. First edition 1893.
- 914 *The American Hymnal.* Ed. W. J. Dawson, New York, The Century Co.
- 937 *The New Church Hymnal.* Ed. H. A. Smith, New York, D-Appleton-Century Co., Inc.
- 939 *Hymns for Worship.* New York, Association Press.
- 940 *The Hymnal of the Protestant Episcopal Church.* New York.
- 955 *The Hymnbook.* Published by the Presbyterian Church, United Presbyterian Church, Reformed Church in America.
- 958 *Service Book and Hymnal of the Lutheran Church in America.* Minneapolis.
- 964 *The Methodist Hymnal.* Nashville.
- 966 *The Pilgrim Hymnal.* Boston, The Pilgrim Press. First edition 1931.

y the fact, that when the old *Gloria in Excelsis* is used upon any occasion, the whole congregation unite in it as

with one voice, and the effect is always animating and devotional."<sup>14</sup> Lowell Mason noted,



It is gratifying to know that chanting has been gradually finding its way into the devotional exercises of Christians of various denominations within a few years past; and still more so, to be assured that wherever it has been judiciously introduced, and appropriately performed, it has met with the warm approbation of those who feel a deep interest in the spirituality of religious worship. . . . The beautiful simplicity of the chant; its adaptedness to a clear enunciation of the words, to pause and emphasis; its susceptibility of genuine expression; and its total dissimilarity to Secular Music, are all considerations which seem to render it peculiarly appropriate to religious worship.<sup>15</sup>

Congregational chanting, Mason wrote, could be put into practice with sufficient attention and where possible, the leadership of a good choir or precentor, and his classes or institutes for music teachers included lessons in proper chanting. William Smith believed that "without chanting, our services are destitute of vocal psalmody; for the appointed psalms and hymns of public worship, when read, become verbal scriptures addressed to the human understanding, rather than vocal praises offered up to Almighty God."<sup>16</sup> The views of many church music reformers in the early 19th century paralleled those of the Evangelical wing of the Church of England regarding congregational chanting.

William Smith echoed William Vincent, rector of All Hallows, London, and later Dean of Westminster, in his desire to restore a practice seen as an integral part of the liturgy of the "Primitive Church." Vincent's recommendations for reform of English parochial psalmody contained his

observation that

a common chant is easily attainable by the ear; and if the same was always used, would soon become familiar to the audience, and all be insensibly led to join in it. A chant of this kind might not only become congregational, but national. . . .<sup>17</sup>

Evidence shows that the Old Scottish Chant has done just that!

## Footnotes

<sup>1</sup>The list was prepared by the author and is representative rather than comprehensive.

<sup>2</sup>Luther B. Reed, *The Lutheran Liturgy* (Philadelphia, 1947), p. 275.

<sup>3</sup>*The Hymnal 1940 Companion* (New York, 1949), p. 364.

<sup>4</sup>Robert G. McCutchan, *Our Hymnody* (New York, 1937), p. 545.

<sup>5</sup>See Nicholas Temperley, "The Anglican Communion Hymn. 1. Hymn Singing in the church of England: Tradition and the Law," *The Hymn*, 30 (1979), pp. 7-12, and Edna D. Parks, *The Hymns and Hymn Tunes Found in the English Metrical Psalters* (New York, 1966).

<sup>6</sup>Nicholas Temperley, *The Music of the English Parish Church* (2 Vols., Cambridge University Press, 1979), I:168.

<sup>7</sup>STERLING tune was found by Nicholas Temperley in a popular English hymn book by William Mercer (1864) with the attribution "American" in the index. See Temperley, *Music of the English Parish Church*, I:168.

<sup>8</sup>See Marion J. Hatchett, "The Making of the First American Prayer Book" (Th.D. dissertation, General Theological Seminary, 1972), p. 255.

<sup>9</sup>Arthur H. Messiter, *A History of the Choir and Music of Trinity Church, New York From its Organization, to the Year 1897* (New York, 1906), p. 175.

<sup>10</sup>Smith wrote *An Office of Induction* (1799) for the Connecticut diocese during his tenure as rector of St. Paul's, Norwalk.

<sup>11</sup>William Smith, *The Churchman's Choral Companion* (New York, 1809), [5].

<sup>12</sup>Messiter, *A History*, p. 65.

<sup>13</sup>*Ibid.*, p. 58.

<sup>14</sup>Wainwright, J. M. and Muhlenberg, W. A., *The Choir and Family Psalter* (New York, 1851), Preface [5].

<sup>15</sup>Lowell Mason, *Book of Chants* (New York, 1842), Preface.

<sup>16</sup>William Smith, *The Reasonableness of Setting Forth the Most Worthy Praise of Almighty God, according to the usage of the Primitive Church* (New York, 1814), [v]-vi. Smith's essay was widely quoted in prefaces to church music publications, and in articles such as "On Chanting," in the *Euterpiad, or Musical Intelligencer* I (April 29, 1820), p. 18.

<sup>17</sup>William Vincent, *Considerations on Parochial Music* (London, 1787), p. 10.

# Holiness Hymns and Pentecostal Power: A Theologian Looks at Pentecostal Hymnody

Donald Dean Smeeton



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Common reference tools notwithstanding,<sup>1</sup> the terms "holiness" and "pentecostal" are not synonyms. Holiness theology describes an instantaneous and definite experience after conversion in which the power of sin is broken for the believer. Pentecostal, on the other hand, also describes a post-conversion experience, but it is defined as an indwelling of power for witness which is marked by speaking in tongues. Holiness theology speaks of abstraction; pentecostal theology, of addition.

This theological contrast is illustrated by a congregation singing the hymn by Aldor Lillenas, "Holy Spirit, God Most High":

*For Thy fulness I am pleading,  
Come in pentecostal pow'r;  
Thy anointing I am needing  
Fall on me this very hour.*

Chorus:

*Now baptize my waiting heart,  
Cleansing, purging, ev'ry part;  
Grace and purity impart,  
This is my prayer.<sup>2</sup>*

Some singers accent "power" and "anointing" in the stanza, others stress "cleansing," and "purity" in the chorus. There is musical harmony, but theological cacophony. The problem for this hypothetical group is that the holiness and pentecostal movements have different

theologies, but a common hymnody.

Confusion is natural because there are three possible positions. Some denominations are non-pentecostal holiness (Church of the Nazarene). Others are pentecostal, but reject the possibility of total sanctification (Assemblies of God). Yet others integrate the two positions (Pentecostal-Holiness Church).<sup>3</sup>

During the first few years of the pentecostal revival at the turn of this century, many early pentecostal believers had holiness backgrounds. Such persons naturally retained holiness identification, keeping their understanding of sanctification as an instantaneous experience. Some holiness denominations accepted the new experience almost as a group. Understandably, such organizations professed both total sanctification and pentecostal power.

One historian said it was the holiness leadership "who set the Wesleyan pattern that dominated the pentecostal years."<sup>4</sup> These men and women who came into pentecost by the holiness highway were singing of total cleansing.

*Thou Christ of burning, cleansing flame,  
Send the fire, send the fire, send the fire!  
Thy blood-bought gift today we claim,  
Send the fire, send the fire, send the fire!*

Look down and see this waiting host,  
 Give us the promised Holy Ghost,  
 We want another Pentecost,  
 Send the fire, send the fire, send the fire!  
 God of Elijah, hear our cry,  
 Send the fire, send the fire, send the fire!  
 He'll make us fit to live or die,  
 Send the fire, send the fire, send the fire!  
 To burn up ev'ry trace of sin,  
 To bring the light and glory in,  
 The revolution now begin,  
 Send the fire, send the fire, send the fire!<sup>5</sup>

Even William Menzies, who stresses the non-Wesleyan roots of the pentecostal movement, says the "great holiness revival . . . was the cradle in which the pentecostal revival was rocked."<sup>6</sup> That cradle rocked to the tunes of the holiness reaching from the National Holiness Association to Charles Wesley himself.

It is always the historian's temptation to attribute a given effect to a single cause. This danger is certainly present in considering something as broad as a "revival"; thus, certain non-Wesleyan sources must be mentioned as contributing to the pentecostal adoption of holiness hymnody.

The Assemblies of God was the first pentecostal group to teach a non-Wesleyan view of sanctification, thus they drew many who were rejected by their denomination because they testified of the "pentecostal blessing." Many of these people had been Baptist or Presbyterian and understood sanctification to be complete in Christ but progressive in the believer. Naturally such persons refused to accept the Wesleyan concept of "entire sanctification." Others had come from the Christian and Missionary Alliance carrying the emphasis of its founder A. B. Simpson, who shared much with R. A. Torrey and A. J. Gordon. These

men, while rejecting total sanctification, stressed the seriousness of sin and victorious Christian living.<sup>7</sup>

A third source of strength for the new movement was the vast number won by evangelism from non-church backgrounds. The pentecostals ministered in storefronts and street corners, serving areas vacated by other churches. They reached the rootless immigrant who came to the cities from farm and foreign land. Because of their unrestricted enthusiasm, "no decent person would have anything to do with such a religion—nobody that is, except poor whites and Negroes."<sup>8</sup> Such recent converts might not have understood much theology but they could shout "Hallelujah, my heart is free from sin." This experience of cleansing was translated into music:

Waiting on the Lord, giving all to Jesus,  
 Waiting on the Lord, till from sin He frees us;  
 Waiting on the Lord for the heavenly breezes;  
 Waiting in the upper room.  
 The power! the power!  
 Gives vict'ry over sin, and purity within.  
 The power! the power!  
 The pow'r they had at Pentecost.

Songs of purification were meaningful testimonies for the "scum of society." Even those individuals who understood the implications of the words could translate them to non-Wesleyan meanings. Any one who had experienced salvation could join a new convert in singing another Lillenas hymn:

Oh, what wondrous peace and gladness  
 fills and thrills the human heart,  
 When the Holy Ghost abides;  
 When the streams of full salvation purify  
 to us impart,  
 When the Holy Ghost abides.  
 No desires for wordly pleasure, no pursuit  
 of earthly fame,  
 When the Holy Ghost abides;



All the dross of sin's pollution purged  
away with holy flame,  
When the Holy Ghost abides.

No more stumbling, no more falling, but  
established we will be  
When the Holy Ghost abides;  
No more anger nor self-seeking from all  
sin we are made free,  
When the Holy Ghost abides.

Perhaps because of this appeal to common experience, many pentecostal churches retained holiness hymnbooks containing the concept of total sanctification. These holiness hymns spoke of the cleansing of the blood, of the benefits of Christian victory, and of the glories of heaven.<sup>9</sup> This imagery is equally descriptive of the pentecostal view of the Christian life; therefore, the songs of perfection became the songs of pentecost.

Holiness hymns have continued to exert a major influence in pentecostal hymnody. The earliest songbooks of the Assemblies of God were the work of R. W. Winsett, who was both pentecostal and holiness. *Spiritual Songs* (1930) and *Songs of Praise* (1935), published by the Assemblies' Gospel Publishing House and used widely in pentecostal churches, contain many holiness hymns. "In spite of the theological problems raised, few bothered to consider the implications of the lyrics, content to sing joyfully of the working of the Holy Spirit, however it was defined."<sup>10</sup> The Assemblies' *Full Gospel Songs*, also published in the 1930s, contains 250 songs, of which almost half (115) have Nazarene copyrights. Additionally there are other songs in this book which carry the copyright of other holiness churches. *Assembly Songs* (1948) carried one-third of the songs with Nazarene copyrights. The newest hymnal of the Assemblies of God, *Hymns of Glorious People* (1970), contains 301 songs in common with

the Nazarene's *Praise and Worship*.<sup>11</sup>

One must not conclude, of course, that all songs of Nazarene (or holiness) origin, express explicit Wesleyan theology. Perhaps this common hymnody reflects cultural rather than theological similarities, but the uncritical sharing of songs is striking in view of the rather sharp differences which have marred contacts between the two groups.<sup>12</sup>

Apparently the imagery of these songs captures in poetry the believer's experience with the Holy Spirit. The Spirit is not restricted to creedal affirmations of the Trinity; He is at work in the believer. The personal experience prompted words and music to express the joy of the Christian and the appeal of the evangelist.

## Footnotes

<sup>1</sup>For example: Constant Jacquet, Jr., ed. *Yearbook of American Churches: Information on All Faiths in the USA* (New York: Council Press, 1970), pp. 93-95 and F. E. Mayer, *Religious Bodies of America* (St. Louis: Concordia Publishing House, 1961), pp. 305, 306, 309.

<sup>2</sup>© Copyright 1957, by Gospel Publishing House in *Melodies of Praise*. All rights reserved. Used by permission.

<sup>3</sup>Harold Vinson Synan, "The Pentecostal Movement in the U.S." (unpublished Ph.D. dissertation, University of Georgia, 1967), p. 173. Much of the same material is in Synan's *The Holiness-Pentecostal Movement in the U.S.* (Grand Rapids, Mich.: Eerdmans, 1971).

<sup>4</sup>Melvin E. Dieter, "Wesleyan-Holiness Aspects of Pentecostal Origins" in *Aspects of Pentecostal-Charismatic Origins* ed. Vinson Synan (Plainfield, N. J.: Logos International, 1975), p. 75.

<sup>5</sup>This song and the others quoted in this article are from the Assemblies of God hymnal *Melodies of Praise*, but are in the public domain, unless otherwise indicated.

<sup>6</sup>William W. Menzies, "Non-Wesleyan Origins of the Pentecostal Movement," in *Aspects of Pentecostal-Charismatic Origins*, p. 97.

<sup>7</sup>Carl Brumback, *Suddenly From Heaven* (Springfield, Mo.: Gospel Publishing House, 1961), p. 94. See also Donald Dean Smeeton, "Perfection or Pentecost: A Historical Comparison of Charismatic and Holiness Theologies" (unpublished M.A. thesis, Trinity Evangelical Divinity School, 1971).

(continued on page 193)

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## Hymns in Periodical Literature

Austin C. Lovelace



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**"Church Hymnody: Historical Essays Preliminary to the Proposed Revision of the Hymnal."** *Historical Magazine of the Protestant Episcopal Church*, June 1979.

Included in this issue are several articles of interest to members of the HSA. **"What's Going on with the Hymnal"** (133-144) by Sherodd Albritton covers the historical background of the Protestant Episcopal Church's official stands on the use of hymns, the various hymnals published in the past, the contemporary series of publications, and details of methods now being used to evaluate *The Hymnal* 1940 material and what should go into a new book. It gives a good idea of the many problems faced by any group planning to produce a new hymnal.

**"Theology of Eighteenth Century English Hymns"** by Lowell B. Harlan (167-193), a senior student at the Virginia Theological Seminary, is a well-documented paper (footnotes are generous) covering all of the main hymn writers of the century. Main themes discussed and illustrated are Hymns of Majesty and Glory, Providence, Sanctification, Incarnation, Passion, Resurrection, Confirmation, Church, and Unity in Christ.

**"Is This the Lord's Song? Pedagogy and Polemic in Modern English Hymns"** (195-218) by Dale A. Johnson suggests that hymns have been used to teach peculiar theological points of view and to do battle with those who fail to hold the "right" position.

**"John Keble: A Report from the Devil's Advocate"** (219-237) by John Griffin develops the thesis that Keble wasn't the pure saintly Catholic that many pictured him to be; that outside of a brief flurry of activity which led to the Anglo-Catholic movement, he actually remained Church of England in his views and life.

**James Chute, "Musical Grace."** *Modern Liturgy*, March/April 1980, 6-7.

In his brief review of the so-called "church folk style," the author suggests some of the problems which have led to a rigid, standardized style which cannot speak adequately to today's needs. The emphasis on personalities instead of material, and the lack of melodic invention are stressed.

**Sydney Carter, "Context."** *Modern Liturgy*, March/April 1980, 8-9.

The article gives an insight into Carter's rationale for writing as he

oes, and was prompted by the flap  
ver the inclusion of his Good Friday  
oem in the *Armed Forces Hymnal*. He  
uggests that the poem isn't a hymn,  
nd that all material used in church  
ust be put in its proper context. Not  
verything belongs in every situation.  
you need help understanding  
arter's cutting, biting texts this arti-  
e is most helpful and clarifying.

**the American Organist**, official  
ournal of the American Guild of  
rganists, devotes a monthly column  
o The Hymn Society. A wide variety  
f subjects is covered in recent issues:

**Mary G. McCleary**, "English  
Handbells and Hymns," October  
1979, 14-15.

Many practical suggestions are  
ade for incorporating handbells in  
ne use of hymns in worship.  
Varieties of usages plus suggestions  
f solving problems in playing  
irectly from the hymnal are pro-  
vided.

**Elizabeth Gerrard**, "Hymns in  
Historical Setting," November 1979,  
1.

The author plays the plucked  
ulcimer at Conner Prairie Pioneer  
ettlement in Indiana, illustrating  
ymns written before the 1830s for  
useum visitors.

**Edward O. Hugdahl**, "Impact of  
echnology on Hymnody," January  
1980, 30-31.

The author describes the tech-  
iques used by the University of  
isconsin Extension Music Depart-

ment through its Educational  
Telephone Network to teach hym-  
nody to 130 people over the state by  
telephone lines. Music can be  
transmitted with excellent fidelity,  
and the students can converse  
directly with the teacher by depress-  
ing a bar. Hymnody and technology  
are wedded!

**Carl Schalk**, "Alternation in Hymn  
Singing," February 1980, 26.

Guidelines are given for effective  
alternation in hymn singing, with  
practical advice in planning and  
execution.

**Jerry A. Evenrud**, "Hymnody in the  
Lutheran Church," April 1980, 20-  
21.

Notes on European Lutheran  
hymns, material in the new *Lutheran  
Book of Worship*, and some quotes on  
hymn singing are in this first of a  
series of articles about denomina-  
tional hymnody in North America.

**Antone Godding**, "Index to Free  
Hymn Accompaniments," April  
1980, 31-33.

The author has listed 58 collections  
of free accompaniments which are in  
print and available, which include no  
vocal descants, and require no instru-  
ments other than the organ. A list of  
tunes found in these various collec-  
tions is cross indexed so the organist  
can readily locate an alternative set-  
ting of the tune if it is located in any  
of the books. While not complete, it is  
a valuable tool and provides a good  
base on which to build further list-  
ings.

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It is the hymns, repeated over and over again, which form the container of  
much of our faith. They are probably, in our age, the only confessional docu-  
ments which we learn by heart. As such, they have taken the place of our  
catechisms.

-A. H. van den Heuvel, 1966



# Issues In Hymnody

## What Direction Methodist Hymnody?

Carlton R. Young



Carlton R. Young, the new HSA president, is professor of church music, Candler School of Theology, Emory University. He edited the 1964-66 Methodist Hymnal and is presently editing a hymnal supplement for United Methodist. His latest publication is *Choirbook for Saints and Sinners* (Agape, 1980).

"Methodists slide back to second place, try harder."

The above was the headline of the feature article by Kenneth A. Briggs in the April 28 edition of *The New York Times*. This article describes the major issues which surfaced during the recent quadrennial meeting of the United Methodist Church at Indianapolis, Indiana. While the headline correctly alluded to the two decades loss of one and four tenths (1.4) million members, the article was really more concerned with the listing of and a commentary upon the components in the "identity crisis" which haunts Methodism as well as most alleged national and mainline churches in the U.S.A.

The *Times* writer's description of the decisions, or lack of decisions, concerning ethnics, ethics and sexuality of course did not include any mention of the authorization, with little dissent, for the nine and one-half million member church to proceed with a complete study of its repertoire of congregational song with the view to bring back to the 1984 General Conference recommendations concerning the possible com-

plete revision of the church's official hymnal (1964-66). The revision might be done as early as 1990. What the writer failed to see in this action is that the revision of Methodist hymnals is in itself an "identity crisis," and the following will describe in part at least.

The process of revising an official Methodist Hymnal is the most political of all hymnic processes in USA Protestantism in that both words and music must be processed through the non-hymnic legislative process of the church's General Conference. Some major denominational groups have to process the words (prose and poetry) to be contained in a proposed revision, e.g., the Episcopal Church at its 1983 meeting will examine the work of the committee revising its *Hymnal* 1940, but the examination will be essentially along theological, biblical and historic lines and will remand the decisions for musical settings to the committee. Another approach on the part of other churches is to entrust their publishing/educational units to compile, edit and publish the denominational hymnal and the book is "received" but not put to a formal

ote of acceptance or rejection; ough sometimes succeeding legislative gatherings of the general church may seek to modify the hymnal's contents through emendations and in some instances deletions of material already in print.

Just this sort of thing happened to the reharmonizations of Van Denman Thompson in the 1932-35 *Methodist Hymnal*! The General Conference of 1939 (a uniting Conference of three Methodist groups) removed these harmonizations and the simpler three chord part-singing style of the 1880s was restored. The Methodist Publishing House was instructed to make changes in subsequent printings which further caused great confusion in some Methodist churches which tried to sing "What a Friend We Have in Jesus" in the old and new settings, concurrently! The confusion did not subside until all of the earlier editions were worn out and replaced in the edition with the restored harmonies.

One can draw at least two related conclusions, *one*, don't tamper with the performance practice of Methodist white gospel hymnody, at least don't print the tamperings; *two*, standard English hymnody and schooled tunes and harmonizations can and do coexist with white gospel hymnody in many hymnals, but even well meaning attempts to integrate the two distinct musical styles on a single printed page can be a disaster; particularly when the congregation is singing the gospel hymn from memory, the organist/pianist is playing different harmonies!

You can be assured that the revision committee that put together the 1964-66 *Methodist Hymnal* got the message, and with few minor exceptions the tunes of Bradbury et al were printed in much the same form as

they appeared in the 19th century.

Therefore, as United Methodists in the 1980s proceed to study and evaluate and make recommendations about their congregational song, they also, of necessity, will be guided in that study and evaluation by the political reality that eventually both the words and the music of any proposed revision must be acceptable to a majority of the delegates present and voting, whenever the revision is presented for adoption by the general church.

United Methodists are the last of the mainline churches to move toward revision of its hymnody since the 1960s, and I would look for them to *try harder* (quoting from the headline) to exercise a greater than usual degree of freedom in allowing an objective study and evaluation of what repertoire United Methodists sing and how and when they sing. In particular regard, during the decade long process, for a time at least they should express the freedom to ask whether inclusiveness of content must of necessity *always* be translated into a hymnal that is too large for practical use by an individual congregation.

Having served as editor for a large denominational hymnal and occasionally voiced some of the arguments for large inclusive books, including those that claim that only an inclusive large book can protect minority rights, and also as editor and compiler of a few modest non-inclusive collections, I know and have experienced both sides of the issue. I now raise the following question in the freedom that that experience affords.

Why can't Methodists, who can take both the credit and the blame for the idea of large inclusive collections beginning with John Wesley's 1780

book, in this decade *try harder* to translate inclusiveness into other than the usual 19th century, world view, encyclopedic formats? *The Baptist Hymnal* (1975) and *The Lutheran Book of Worship* (1978), being the latest examples of these excesses! I believe there is the possibility of avoiding any more "hymns by the pound" formats if revision committees, or other groups, would simply prioritize prospective contents along other than strictly political and inclusive lines. Is it too late to ever again examine individual hymns and tunes *on merit* unrelated so far as possible from larger associations and whether they now enjoy general acceptance? Why not, for example, examine each tune and text for what it says rather than primarily what others say of it! Further, whole genders of hymnody, i.e. historic, national, ethnic, denominational, folk, pop, etc. can and ought to be examined as to what they as a group speak in universal/specific biblical, theological references within that gender without at the same time having to be weighed against the whole Western hymnic repertoire from St. Ambrose forward!

To summarize the discussion thus far, *one*, Methodists have a built-in political screening of the contents of their official hymnals. *Two*, Methodists, as the last of the major denominations to revise their books, will be afforded a certain leisure and freedom as they move toward revision, a leisure and freedom that should allow them to rethink the accepted practice that all denominations *must have* large inclusive hymnals. *Three*, with that leisure and freedom is my proposal that Methodists conduct a qualitative study of their present and prospective repertoire of words and music.

In conclusion let me try one specific application of my third point, that being to suggest, as a beginning, that Methodists examine what some claim is the most troublesome (in Eric Routley's words, "Vexing") of all categories of hymnody, namely that of the vast amount of gospel hymnody of today! (See chapters 12 and 16) "The Vexation of Pop" and "Evangelistic Pop" in *Twentieth Century Church Music*, Oxford University Press, 1964).

Would it not be profitable to Methodists and others in the Evangelical tradition where it has been indicated by both common practice and opinion polls, that the gospel hymnody of the kind written, published and performed by Bill Gaither and others is preferred by sizable numbers of churchfolk *over* traditional hymnic expression; to examine the type of pop hymnody, i.e., its *worth*, not so much in terms of what people claim for it *but what it claims for itself in and through its own words and music?*

I am not proposing the futile comparison of Bill Gaither's "Because He Lives" with "Veni creator spiritus" — that comparison comes at another level of practicing hymnody, namely the linkage in the worship context of education, liturgy with music; which linkage too often educators, liturgists and musicians who are on hymnal committees invoke prematurely by either including or excluding words and music from hymnals on grounds that they may or may not use that particular text or tune where the practice professional ministry.

What I am proposing is that criteria for selecting either traditional or pop hymns ought to be more compelling than "we have always had this in hymnal" or "others like it, and we had better include it."



Routley I think is helpful at the point of developing criteria.

"What now remains to do is not only to evolve a new 'pop' for the church but above all to cultivate a new understanding of the relative place in the church's life of music that is to be thrown away after use and music that is to endure." (TCCM, page 202)

submit that there can and must be developed certain criteria by which the gospel music of today is rated and determinations are made as to whether some of it should not be thrown away! We may agonize all we want, but if criteria can't be developed for the examination of contemporary gospel *on merit*, then why include it at all? Please understand, I am not saying to exclude (if at all be possible) "Fill My Cup, Lord" from a Methodist or any other hymnal. What I am suggesting is that Methodists ought to *try harder* to develop criteria for examining all these texts and tunes *on merit*! The pain and the difficulty of the process does not rule out the necessity for the process itself. Routley warned us 16 years ago of both the promise and the limitations of pop:

"[But] music which employs the technics of 'pop' without insisting on its sloveness, its pretentiousness and its incentive to self indulgence childishness may be the liberation of the ecclesiastical style." (page 206 TCCM) What 'pop' may be doing for the church is liberating the springs of natural joy. It would be monstrous if this good purpose is so perverted that in the end the church liberates among Christians the springs of vileness. (page 207, TCCM)

is precisely because of the "danger pop" that criteria should and I believe must be developed which

would be able to bring critical judgment to the pop hymns of either Gaither or for that matter Fanny Crosby!

One additional thought, that being the role that the Hymn Society of America might play in the future in developing criteria of not only the gospel hymn but other valid hymnic traditions. By this I mean not an individual writer expressing an opinion, even a learned opinion, but that the entire Society with its vast research and bibliographical contacts and networks take on the task, through its research committee, of developing criteria for determining the qualitative distinctions of *average*, *good*, *excellent*, and *superior*. These criteria might in turn be applied by any denominational hymnal revision committee towards any part of its hymnic repertoire. Shouldn't the one national organization with the expressed commitment to hymnic research embrace this task?

What's ahead for Methodist hymnody? My hope would be that the hymnic "identity crisis" of this church (my church!) not be set aside with a politics as usual attitude which has characterized every revision process since the stunning breakthrough of ecumenical (most English) content into the 1780 *Methodist Hymnal*. With that hymnal, its format and its content (1138 hymns!), Methodists were *number one* as they celebrated Anglican, German, Latin, and distinctly American hymnody within a Wesleyan context.

In succeeding revisions of their official hymnody, Methodists to the present have shown increasingly reactionary and worst of all imitative traits so unlike the innovative and free-wheeling church whose roots are deeply entwined with the social and religious soil of this nation and its

frontier. Imitation and political consensus which led to massive content ran into trouble when the "Full music edition" became the standard format and could no longer contain within one binding more than 550 plus selections, the average size of hymnic content in succeeding editions, 1905 Forward.

What I now believe must begin to happen is two-fold:

*One:* if Methodist hymnody as a published entity is to make any claim on the future it should cut the size of its hymnal to no more than three hundred-fifty (350) selections. A beginning point would be, as I have elaborated, to examine in an objective reference all of its present repertoire. The time

sequence moving toward 1992 should allow for an orderly study of this repertory by scholars and practitioners. *The Hymn Society* could be very helpful in establishing criteria for judging both tunes and texts.

*Two:* With a goal (I have suggested 350, it could be less!) in mind the results of the research and evaluation could then be matched with expressed need and popular opinion. Here is where the struggle of "hymnic identity" will occur. The results will determine the future of American Methodist Hymnody, including size, format and content. Obviously, Methodists will have to *try harder!*

## Two DAH Queries

Leonard Ellinwood

(Dr. Ellinwood, director of the Dictionary of American Hymnology Project, may be written at the DAH Project, 7811 Custer Road, Bethesda, MD 20014.)

I.

"Gone from my heart the world and/with all its charms"

The Dictionary of American Hymnology files include over 200 examples of this parody of Stephen Foster's *Old Black Joe*, dating from 1909 to the present time. There are two versions:

*Gone from my heart the world and all its charms,*

*Now through the blood I'm saved from all alarms;*

*Down at the cross my heart is bending low,  
The precious blood of Jesus cleanses white  
as snow.*

and

*Gone from my heart the world with all its charms;*

*Gone are my sins and all that would alarm;*

*Gone evermore, and by his grace I know*

*The precious blood of Jesus cleanses white  
as snow.*

Both have the refrain:

*I love him, I love him,  
Because he first loved me  
And purchased my salvation  
On Calvary's tree.*

Both have the same second and third stanzas.

Twice it is attributed to Stephen Foster himself, twice to "S.A." and twice to "C.F.O." But the most common attribution is to "London Hymn Book" the first edition of which was edited by C. R. Hurditch, 1864—also the source of "My Jesus, I love thee." Union Theological Seminary in New York City reports that this is not in their editions of 1865 and an undated 13th edition. Do any of our readers know the location of an 1864 edition? Can anyone shed further light on this conundrum?

## II.

Work for the night is coming,  
Work through the morning hours,  
Work while the dew is sparkling,  
Work 'mid springing flowers.  
Work when the day grows brighter,  
Work in the glowing sun;  
Work for the night is coming  
When man's work is done.

s Julian points out (p.1622,ii), this

hymn is by Annie Louisa (Walker) Coghill. It has often been falsely attributed to Sidney Dyer, who (Julian, p.317,ii) "wrote a hymn on the same subject for a Sunday School in Indianapolis in 1854." Can any of the readers of *The Hymn* supply the Dictionary of American Hymnology files with a true copy of Dyer's hymn?

## Holiness Hymns

(continued from page 185)

John Thomas Nichol, *Pentecostalism* (New York: Harper, 1966), p. 79; Nils Bloch-Hoell, *The Pentecostal Movement: Its Origin, Development and Character* (London: Allen and Unwin, 1964), p. 10; Charles Edwin Jones, "Perfectionist Persuasion: A Social Profile of the Holiness Movement Within American Methodism 1867-1936" (unpublished Ph.D. dissertation, University of Wisconsin, 1968), p. 330.

<sup>9</sup>Jones, pp. 111-138.

<sup>10</sup>William W. Menzies, *Anointed to Serve* (Springfield, Mo.: Gospel Publishing House, 1971), pp. 350-351.

<sup>11</sup>Dorothy Kirschke, private interview held in Springfield, Mo. in February 1971.

<sup>12</sup>Smeeton, pp. 108-110.

## Letters

### Clark Bibliography Corrections and Additions

to the Editor:

The readers of *The Hymn* may wish to add the following corrections and additions to those listed in the January, 1980 issue, pp. 40, 57 for "A Bibliography of Handbooks and Companions to Hymnals . . ."

July, 1979

206i, lines 6 & 7, place [and Millar Patrick] in brackets.

206ii, line 3, after Hymns, add p. xxvi.

206ii, line 4, after Children, add p. 195.

206ii, line 8 from bottom, change 1938 to 1936.

208i, after line 21 from bottom, add *Supplement* (to above), 1960, 40p.

208i, line 19 from bottom, change [1930] to [1953].

208i, below bottom line, add Third edition, 1968. xxiv, 302p.

208ii, below line 12, add Revised edition, 1967.

209ii, note 3, insert above line 6 from bottom:

NAC=Notes on authors, composers, arrangers and translators, pp. 469-720.



## October, 1979

p. 269i, before first item on list add:

- 1928 *The Hymns You Ought to Know with an Introductory Chapter on Psalmody and Hymnody* by Philo Adams Otis. Clayton H. Summy Co., Chicago, 174p. [Refers to hymns by number in *The Hymnal*, Presbyterian (1895), Revision of 1911.]
- 269ii, line 9, change 82 to 28p.
- 270i, line 5 from bottom, *Concordance* is correct spelling.
- 271i, below line 7:  
1954 *Services of Song, Devised from the Methodist Hymnbook*. (by Walter H. Riley) Epworth Press, London. 64p.
- 276i, line 6 from bottom, add pagination: (i), 64, (xii) p.
- 276ii, below line 5 from bottom, add:  
1977 *A Scriptural Index of the United Methodist Hymnal* compiled by Edith D. Banse and D. Darrell Woome. Cleveland: The compiler. (vi), 34p. (spiral binding)

## January, 1980

p. 41i, line 13 from bottom, end quotation after compositions."

41ii, line 16 from bottom, add Wesley, after Charles.

47i, delete last item: *The Fellowship Hymn Book*. . . and 1920 *Supplement*. . .

## April, 1980

p. 120i, first item of 1773, first line, change to Watts'

120i, line 10 from bottom, change to Watts'

120ii, line 4, end parenthesis after etc.)

123ii, line 13, omit London.

124i, line 23 from bottom, move end bracket to after unnumbered]

125i, line 12 from bottom, St. Clair is correct spelling.

125ii, below line 9 from bottom, insert:

1909 *The Fellowship Hymn-Book, with Notes on the Hymns and Tunes* by Frederick J. Gilman. Headley Brothers, London. [vi, 317, unnumbered] p.

Revised edition, 1920. (Published with the *Supplement to the Fellowship Hymn Book*, 1920)

126ii, line 5, change 1932 to 1936.

Any additional corrections will be most welcome and should be mailed to my new address:

Dictionary of American Hymnology  
7811 Custer Road  
Bethesda, MD 20014

Thank you for inviting me to share this bibliography with all its minutiae with the membership of the Hymn Society through *The Hymn*.

Keith C. Clark  
Houghton College  
Houghton, NY

## Sexist Language

To the Editor:

With reference to the article "Sexist language: A View From a Distance" (*The Hymn*, January 1980), I strongly support Dr. Routley's defense of the terms "Father" and "Son" to describe the unique relationship of the Trinity. However, I cannot go as far as he does in recommending substitutions for the expression "man," where it is used as a synonym for "humanity," without implying or intending any exclusion of the female. (My reluctance probably reflects the fact that I have not been involved as he has in the current debate in the USA, and the arguments are not so vigorously contested on this side of the Atlantic.)

For example, where "man" is used to contrast the human and the Divine, as in the lines:

Still from man to God eternal

Sacrifice of praise be done,

find the word "man" infinitely preferable to Dr. Routley's suggested alternative, as the inanimate word "earth" is much too weak and impersonal to be effective in this context.

My general advice to editors would be: with living authors, by all means suggest that they alter any lines that cause offense; but, for the hymns of earlier generations, I contend that if you cannot sing a hymn as it was originally written then you should not sing it at all. The number and variety of hymns available is so great that it must be possible to find sufficient that are acceptable without alteration. If not, there are many writers with the ability to provide satisfactory new texts.

Gordon Taylor  
133 Woodpecker Mount  
Pixton Way  
Croydon CRO 9JB  
England

## Take Me Home At the Cross

To the Editor

The mystery is solved after all these years. I enclose a copy of a Civil War song entitled "Take Me Home," ascribed to one "Raymond," which is the pen name "Eugene Raymond" used by the "Bard of the Confederacy," John Hill Hewitt (1801-1890). Hum the song and you will see where Ralph E. Hudson got the music for his popular "At the Cross" chorus to Isaac Watts' "Alas! And did my Savior bleed."

Only Phil Kerr hints at this. In his *Music in Evangelism*, 4th ed. (Glen-dale, CA): "The present tune was composed in 1885 by Ralph E. Hudson who is supposed to have taken the melody of the chorus from an old southern plantation song." Well, "Take Me Home" is that "Old plantation song." It has to be before the end of the Civil War because the author uses the word "massa," which went out with the cessation of hostilities in April of 1865.

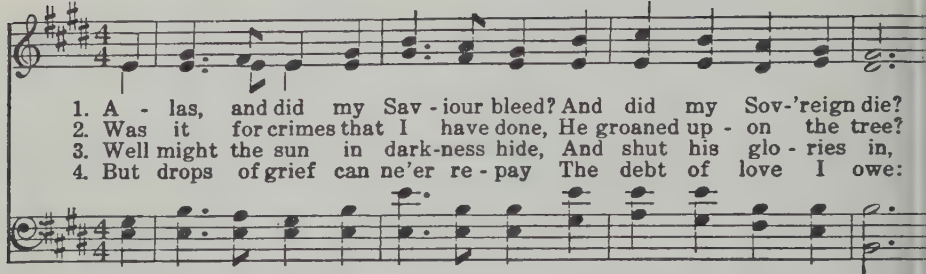
Ernest K. Emurian  
Cherrydale United Methodists  
Church  
3701 Lorcom Lane  
Arlington, VA 22207

("Take Me Home" was first published in New York in 1853 as an anonymous poem with music by W. L. Bloomfield. Hewitt then composed a "Southern Edition," copyrighted in 1864 by the publisher Blackmar & Brother of Augusta, Georgia. The following pages are reproductions of the hymn and Hewitt's song upon which the melody of the hymn's chorus is based. The original was reproduced through the courtesy of Wayne D. Shirley, Reference Librarian, Library of Congress.—Ed.)

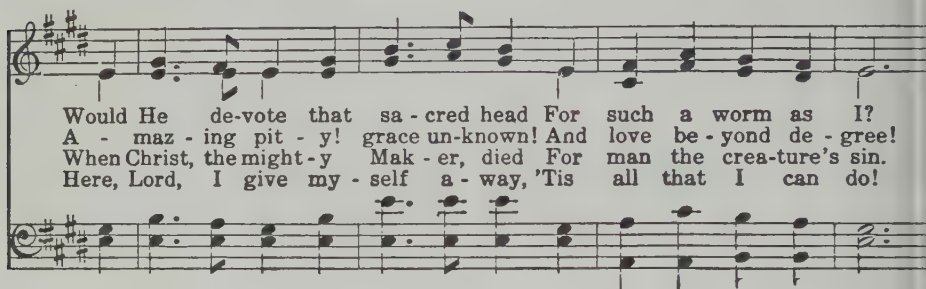
# At the Cross

Isaac Watts, 1674-1748  
Refrain, Ralph E. Hudson, 1843-1901

Ralph E. Hudson, 1843-1901



1. A - las, and did my Sav - iour bleed? And did my Sov-'reign die?  
2. Was it for crimes that I have done, He groaned up - on the tree?  
3. Well might the sun in dark-ness hide, And shut his glo - ries in,  
4. But drops of grief can ne'er re - pay The debt of love I owe:

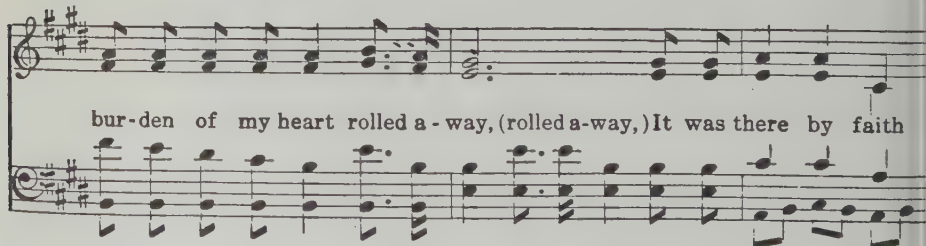


Would He de-vote that sa - cred head For such a worm as I?  
A - maz - ing pit - y! grace un-known! And love be - yond de - gree!  
When Christ, the night-y Mak - er, died For man the crea-ture's sin.  
Here, Lord, I give my - self a - way, 'Tis all that I can do!

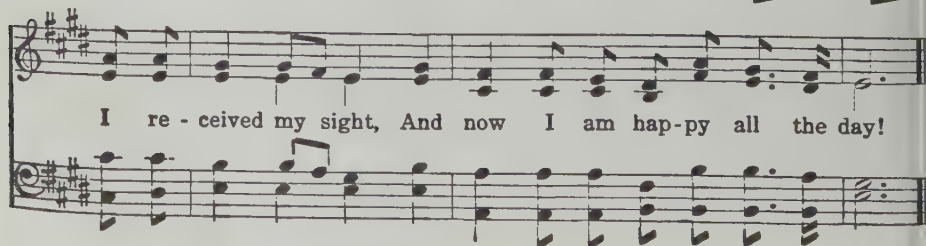
## REFRAIN



At the cross, at the cross where I first saw the light, And the



bur - den of my heart rolled a - way, (rolled a-way,) It was there by faith



I re - ceived my sight, And now I am hap - py all the day!



22  
SOUTHERN EDITION.

# Take Me Home

Take me Home to the place where I first saw the light,  
To the sweet Sunny South take me Home,  
Where the mocking bird sung me to rest ev'ry night.  
Ah! why was I tempted to roam!

RE-ARRANGED  
FOR THE  
PIANO FORTE,  
BY  
EUGENE RAYMOND.

AUGUSTA, GA.:  
PUBLISHED BY BLACKMAR & BRO., BROAD STREET.

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# TAKE ME HOME.

PIANO.

*Andante Affettuoso.*

*mf*

1st. Take me home to the place where I first saw the light, To the sweet sun - ny South take me  
2d. Take me home to the place where the or - ange trees grow, To my cot in the ev - er - green  
3d. Take me home, let me see what is left that I know— Can it be that the old house is

home, shade, gone! Where the mock - ing bird sung me to rest ev' - ry night, Ah! why was I tempt - ed to  
Where the flow - ers on the riv - ers green mar - gin may blow, Their sweets on the bank where we  
The dear friends of my child - hood in - deed must be few, And I must la - ment all a -

roam, play'd, lone. I think with re - gret of the dear ones I left, Of the warm hearts that shel - ter'd me  
The But path to our cot - tage they say has grown green, And the place is quite lone - ly a -  
yet I'll re - turn to the place of my birth, Where my chil - dren have play'd at the

then,  
round;  
door;

Of the wife and the dear ones of whom I'm be-  
rest, And I sigh for the old place a-  
And I know that the smiles and the forms I have seen, Now lie deep in the dark mos-  
Where they pull'd the white blue - soms that gar - nish'd the earth, Which will e - cho their foot - steps no

CHORUS.

gain.  
ground.  
more.

Take me home to the place where my lit - tle ones sleep, Poor mas - sa lies bu - ried close

by,

O'er the grave of the lov'd ones I long to weep, And a - mong them to rest when I

die.



# German Reformed Hymnody in the United States: Part II

Paul Westermeyer



Paul Westermeyer is a professor of music at Elmhurst College, Elmhurst, Illinois and choir master of Grace Lutheran Church at Villa Park. This article, which has been prepared for the Dictionary of American Hymnology, is based on his doctoral dissertation: "What Shall We Sing in Foreign Land? Theology and Cultic Song in the German Reformed and Lutheran Churches of Pennsylvania, 1830-1900" (Ph.D., University of Chicago, 1978).

(Photographs in this article are courtesy of Lancaster Theological Seminary of the United Church of Christ, successor to Mercersburg Seminary.)

Henry Harbaugh (see January issue, page 93), Mr. Pennsylvania Dutchman and a Mercersburg popularizer, followed Schaff with another successful hymnal used from its publication in 1861 until the turn of the century. Called *Hymns and Chants*,<sup>19</sup> Harbaugh prepared it as a Sunday School accompaniment to the *Liturgy*. He chose materials largely from the English Evangelical tradition of Watts, Wesley, Steele, and Doddridge, but he also slipped in metrical settings of canticles, relentlessly organized the hymns according to the Church Year, and included Offices of Devotion—thereby giving the volume an objective Mercersburg cast.

At length in 1874 the English-speaking German Reformed churches, not only Sunday Schools, could purchase a hymnal to match the *Liturgy*. E. E. Higbee prepared this compilation, *Hymns for the Reformed Church*.<sup>20</sup> He included Latin, German, Greek, and Italian translations, Oxford Movement materials, and the normal complement of Watts, Wesley, and company. The book represented an "evangelical catholic" compendium of hymnody from across the centuries of the church's history. It received moderate, not

wide, usage.

The hymnody of the Mercersburg impulse brought with it some musical modifications. First, a mild choral tune revival, relying on the Lutheran organist G. F. Landenberger, accompanied Schaff's *Deutsches Gesangbuch*.<sup>21</sup> Second, for the non-metrical texts of canticles and other liturgical pieces, Anglican chants were brought into play. Harbaugh, a former singing school instructor, introduced these in the parishes he served. Then came Lewis H. Steiner (1827-1892), an active layman who enlisted the services of a Baltimore musician named Henry Schwing (1825-1907), to provide music for the *Liturgy*. Steiner and Schwing produced *Cantate Domino*, a musical service book and hymnal. There they argued for Anglican chants and included them. Third, call for high musical standards attended Mercersburg. Harbaugh, Steiner, Schwing, and Alice Nevins (1837-1925) best evidenced this concern. John Williamson Nevins' daughter Alice in 1870 published *Hymns and Carols*. She pursued the line Harbaugh had argued in *Hymns and Chants* by attacking "meaningless" and "jingling" melodies. Schwing, in a tastefully florid post-Beethoven style, harmonized hymns

# CANTATE DOMINO:

A COLLECTION OF

CHANTS, HYMNS AND TUNES,

ADAPTED TO

Church Service,

BY

LEWIS H. STEINER AND HENRY SCHWING.

BOSTON:

PUBLISHED BY OLIVER DITSON & CO.,  
27 WASHINGTON STREET.

nes and wrote some of his own.<sup>24</sup> Whatever artistic merit Schwing's editing had was negated as far as age was concerned by his alteration of tunes. He and Steiner relied heavily on the traditional repertoire of chorale tunes, but Schwing could not refrain from tampering with them. Congregational confusion inevitably ensued along with little success for the publications Steiner and Schwing worked out.

## VI. Ecclesiastical Civil War

Mercersburg met resistance. Those who found revivals and free prayer to their liking accused Mercersburg's artisans of Romanizing tendencies. They represented a portion of the established eastern church and most, if not all, of the church which had

expanded into the western frontiers of Ohio. They labelled themselves "Old Reformed" and waged part of their war with hymnals. To counteract Harbaugh's *Hymns and Chants*, J. H. A. Bomberger (1817-1890), a determined and vocal Mercersburg foe, prepared *Prayers and Hymns*<sup>25</sup> in 1867. While the two books had many hymns in common, Bomberger included what Harbaugh would have found unthinkable: hymns with revivalists' refrains, Fanny Crosby's work, and pieces of dubious literary value. To give the west a counterpart to Higbee's eastern *Hymns for the Reformed Church*, Jeremiah H. Good (1822-1888), another determined Mercersburg critic, published *The Reformed Church Hymnal*.<sup>26</sup> It matched Bomberger's perspective with somewhat fewer of the revivalist's needs,



Elnathan Elisha Higbee, 1839-1899

but it avoided Higbee's catholic breadth.

Musically Mercersburg's foes were concerned neither for chorale tunes nor high art. Curiously enough, Anglican chants were included in their publications. Whether they were used is another matter. The "Old Reformed" did not choose the most rollicking revivalist refrains just as they rejected "noisy" revivals. They did, however, share the revivalist's concern for music that was simple and held an immediate appeal.

## VI. Truce

The German Reformed folk participated in the Civil War's anguish. They lost their share of young men and saw their publishing house burn at Chambersburg. But their own civil war was even more acute. The spate of opposing liturgical and hymnic publications gave the church no peace. Finally at the General Synod of 1878 a parish pastor named Clement Z. Weiser (1830-1898) called for a truce, and a Peace Commission was formed. This Commission attempted



J. H. A. Bomberger, 1817-1890

to restore harmony in part by providing common liturgical and hymnic materials. A *Directory of Worship* was published in 1884 and a new hymnal in 1890. The hymnal—officially *The Hymnal of the Reformed Church*,<sup>28</sup> popularly *The Reformed Church Hymnal*<sup>29</sup>—made an attempt to please everyone. It gave a nod to Mercersburg by the inclusion of some texts in the line of John Mason Neale. At the other extreme some of Fanny Crosby's pieces were chosen. For the rest the normal 19th century Watts-Wesley core was used with a tilt always to the "good old hymns." John Julian gave a fair estimate when he said, "it is not equal in literary merit to most modern hymnals, and scant justice is done to German writers."<sup>30</sup> The strides Mercersburg had made were largely negated in favor of a lowest common denominator hymnody. The music matched the texts: a few Anglican chants at one extreme, the Moody-Sankey style of P. P. Bliss at the other, and a Low Mass center. In 1899 a *Sunday School Hymnal* appeared.<sup>31</sup> Julian gave it better marks than *The Hymnal* of 1890, but it also attempted a similar balancing act.

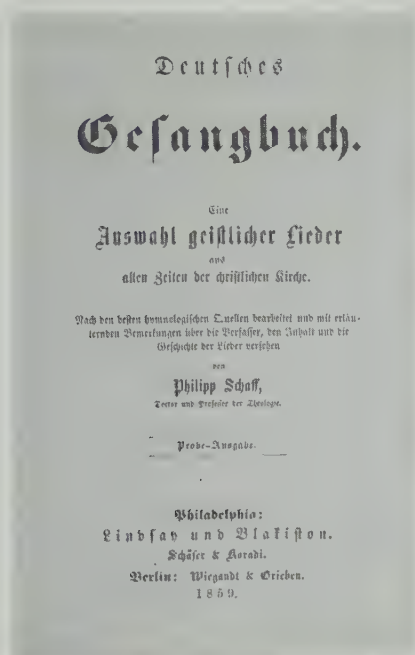


## II. A New Wave of Immigration

While Mercersburg and the "Old Reformed" squabbled during the last half of the 19th century, a third stream charted its own course. Especially from about 1840 to 1870 a new wave of German Reformed immigration moved across the Great Lakes. Some folk remained in the East, particularly around Buffalo, New York, but most moved to the Midwest and formed communities in Indiana, Illinois, Wisconsin, and Iowa. The confessional sensitivities of these people put them ill at ease with the "Old Reformed" piety that controlled the church in Ohio, yet they were not attuned to Mercersburg's sacramental emphases either. They bought their hymnals from Europe and also used Schaff's *Deutsches Gesangbuch*, but they were more interested in spinning original musical materials. These ran the gamut

from songs to anthems, impinging at various points on hymnody. Three publications will illustrate.

F. B. Hess, Organist and Choirmaster in Zion's Church, Buffalo, New York, published a collection of his compositions in 1889 called *Stimmen aus Zion*.<sup>33</sup> A group of anthems for the choir, organized approximately according to a diluted form of the church year, it employed four-part homophony in a craftsman-like, relatively simple, late 19th century idiom. The occasional appearance of an Anglican chant style with German text was atypical. Seven years later Heinrich G. Nott of Milwaukee compiled a Sunday School hymnal, or perhaps better, a songbook. The sentimental title *Glockenklänge*<sup>34</sup> fit the four-part lilting homophonic settings of German texts Nott chose. Finally, Mission House, a college and seminary established in 1862 in Wisconsin, pursued some activities related to



church music. Henry Kurtz (?-1889), originally an Austrian Roman Catholic, came to Wisconsin as a Reformed pastor and from 1871 until 1889 served as Professor of Exegesis and Music at Mission House. Two of his students, Jacob Otto Vitz (1859-1930) and Martin Vitz (1857-1934), shared Kurtz's musical interests and abilities. Kurtz composed anthems in a style similar to Hess, though his pieces were longer and somewhat more difficult and hackneyed. After Kurtz's death M. Vitz published a number of these in a bilingual book called *Praise the Lord*.<sup>35</sup>

### VIII. Concluding Continuations: The 20th Century

By the end of the 19th century the die had been cast for the years that remained to the German Reformed Church in the 20th. German-speaking churches used Schaff's *Deutsches*

*Gesangbuch*. The inevitable transition to English, hastened by the First World War, militated against a new German hymnal. English-speaking churches continued to follow the Mercersburg or "Old Reformed" orientations. *The Hymnal* of 1890 was superseded in 1920 by *The Hymnal of the Reformed Church*.<sup>36</sup> A joint publication of the German Reformed and Dutch Reformed bodies, this book stood squarely in the mold of the production from 1890.

In 1934 the German Reformed Church, by then officially the Reformed Church in the United States, merged with the Evangelical Synod of North America. The Evangelical and Reformed Church enjoyed but a short life since it joined the Congregational Christian Church in 1957 to form the United Church of Christ. There the German Reformed liturgical and hymnic resources now reside.

### Footnotes

<sup>19</sup>Henry Harbaugh, *Hymns and Chants: with Offices of Devotion for use in Sunday-Schools, Parochial and Week-Day Schools, Seminaries and Colleges arranged according to the Church Year* (Philadelphia: Reformed Church Publication Board, 1861).

<sup>20</sup>*Hymns for the Reformed Church* (Philadelphia: Reformed Church Publication Board, 1874).

<sup>21</sup>G. F. Landenberger, an organist associated with the Lutheran St. Michael and Zion parish in Philadelphia where Schaff's friend William Mann (1819-1892) was pastor, prepared for the Lutheran Wollenweber hymnal and Schaff's hymnal a *Choral-Buch für Orgel* (Philadelphia: The Kohler Publishing Co., 1861).

<sup>22</sup>Lewis H. Steiner and Henry Schwing, *Cantate Domino: A Collection of Chants, Hymns and Tunes, adapted to Church Service* (Boston: Oliver Ditson & Co., 1859).

<sup>23</sup>Alice Nevin, *Hymns and Carols for Church and Sunday School* (Philadelphia: J. B. Lippincott Company, 1879), p. 3.

<sup>24</sup>He did this both in *Cantate Domino* and a second publication by Henry Schwing and Lewis Steiner, *Tunes for Worship* (Philadelphia: Reformed Church Publication Board, 1884).

<sup>25</sup>J. H. A. Bomberger, *Prayers and Hymns for Sunday Schools* (Philadelphia: Jas. B. Rodgers, 1867).

<sup>26</sup>*The Reformed Church Hymnal with Tunes* (Cleveland: A. Becker, 1878).

<sup>27</sup>*The Directory of Worship for the Reformed Church in the United States* (Reading: Daniel Miller, 1884).

<sup>28</sup>*The Hymnal of the Reformed Church in the United States. A Selection of Hymns and Tunes for Christian Worship* (Cleveland: Publishing House of the Reformed Church, 1890).

<sup>29</sup>These titles were not chosen for the historical and have given rise to considerable confusion. Higbee's Eastern hymnal of 1874 was called *Hymns of the Reformed Church*. Good called his Western rejoinder of 1878 the *Reformed Church Hymnal*. The official title of the denominational production in 1890 was *The Hymnal of the Reformed Church in the United States* and was only printed on the inside title page. To that title reference was seldom made in normal use. The binder's title, which everyone saw on both the front cover and spine, had in large gold letters *The Reformed Church Hymnal*. After the turn of the century "The" was omitted on the spine, making the title precisely the same as Good's. The binder's title is the title which the hymnal was popularly known and referred to, even in the Synod minutes. Armin Haessler, *Story of Our Hymns* (St. Louis: Eden Publishing House, 1952), p. 29, understandably confused the

(continued on page 212)

## Princeton Convocation (continued from page 161)

mn texts and tunes, selecting some that have been published in *The Hymn*. They have also issued a call for new texts and tunes.

The Research Committee has brought out three new papers: *Moravian Hymnody* by John H. Johansen, *A Select Bibliography for the Study of Hymns* by Keith C. Clark, and *Ralph Vaughan Williams and Hymnody* by Richard C. Gore. A handbook for collectors of hymnals is being prepared by Louis Voigt and Ellen Jane Porter. The Editor of *The Hymn* noted a backlog of good material, the wide variety of material published, and the large number of foreign countries to which this publication goes.

Dr. Ellinwood reported that funds are still being sought for the preparation of the Dictionary of American Hymnology for publication, that indexing of hymnals is almost completed, and that other aspects of the work are progressing. He expressed appreciation for the many members who have contributed voluntary work to this project, naming especially a number of the early workers who are now deceased. He noted also the continuing work of Mrs. Elizabeth Lockwood and the work in recent months of Dr. Harry Kew and Mr. Keith C. Clark.

The magazine *Music Messenger* was published by the Christian Education Board of the Lancaster Mennonite Conference from 1967 to 1979, edited throughout its existence by Mr. Marshall E. Ressler. He presented to the Hymn Society for its archives a full run of the issues, specially bound with the Society's name printed on the cover.

Dr. Ralph Mortensen, realizing the Society's need for a publication fund, especially the current need of support for the DAH project, moved the crea-

tion of special awards with appropriate certificates:

1. To donors who give at least \$1,000, an Emily Perkins Award, named for the Society's founder.

2. To donors who give at least \$500, a Deane Edwards Award, named for the Society's long-time President.

To start the ball rolling, Dr. Mortensen then presented the first \$1,000 check. Dr. Austin C. Lovelace then moved that the Society receive this contribution and refer his suggestions to the Executive Committee for action, a motion that was unanimously and enthusiastically approved.

The final evening's program began with an interesting lecture by Giles Bryant, successor to Healey Willan at St. Mary Magdalene Church in Toronto, on Willan's influences in hymnody. This was followed by a closing hymn festival led by Alice Parker, assisted at the keyboard by Austin C. Lovelace, and by a jazz ensemble. The wide variety of hymns were taken from a handout sheet plus *The Pilgrim Hymnal*, *Westminster Praise*, and *Ecumenical Praise*. The hymns ranged from the 16th century rhythmic version of "A mighty Fortress is our God" (in F. Samuel Janzow's translation) to the Negro spiritual "Let us break bread together," the latter accompanied by the ensemble in a New Orleans jazz idiom. Although the weather for much of the Princeton Convocation was cool, there was no lack of warmth in the sounds of joyous hymn singing by the enthusiastic Convocation participants.

Next year's National Convocation of the Hymn Society of America will be at Loyola Marymount University, Los Angeles, June 9-11 (Tuesday morning until Thursday noon).



# New Hymns

## Chill of the nightfall

Suggested Tune: BUNESSAN (5,5,5,4,D)

1. *Chill of the nightfall,  
lamps in the windows,  
letting their light fall  
clear on the snow;  
bitter December  
bids us remember  
Christ in the stable  
long, long ago.*
2. *Silence of midnight  
voices of angels,  
singing to bid night  
yield to the dawn;  
darkness is ended,  
sinners befriended,  
where in the stable  
Jesus is born.*
3. *Splendor of starlight  
high on the hillside  
faint is the far light  
burning below;  
kneeling before him  
shepherds adore him,  
Christ in the stable  
long, long ago.*
4. *Glory of daybreak!  
Sorrows and shadows,  
suddenly they break  
forth into morn;  
sing out and tell now  
all shall be well now,  
for in the stable  
Jesus is born!*

©1980 Timothy Dudley-Smith

Timothy Dudley-Smith, December 1980



Timothy Dudley-Smith is Archdeacon of Norwich, Norfolk, England. He was born December 26, 1926 at Buxton, Derbyshire. He holds the B.A. and M.A. degrees from Cambridge University. His most recent book is *Someone Who Beckons* (Inter-Varsity Press, 1978). He has written about 80 hymn texts, over half of which are in hymnals or collections. "Tell out, my soul, the greatness of the Lord" is his best known hymn. Permission to reprint these hymns should be requested from Rev. Timothy Dudley-Smith, Rectory Meadow, Bramerton, Norwich NR 14 7DW, England.

These hymns were selected for publication by the Hymn Society's Hymn Promotion Committee.

## O Prince of Peace\*

1. *O Prince of peace whose promised birth  
the angels sang with "peace on earth,"  
peace be to us and all beside,  
peace to us all—  
peace to the world this Christmastide.*
2. *O Child who found to lay your head  
no place but in a manger bed,  
come where our doors stand open wide,  
peace to us all—  
peace to the world—  
peace in our homes this Christmastide.*
3. *O Christ whom shepherds came to find,  
their joy be ours in heart and mind;  
let grief and care be laid aside  
peace to us all—  
peace to the world—  
peace in our homes—  
peace in our hearts this Christmastide.*
4. *O Saviour Christ, ascended Lord,  
our risen Prince of life restored  
our Love who once for sinners died,  
peace to us all—  
peace to the world—  
peace in our homes—  
peace in our hearts—  
peace with our God this Christmastide.*

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Timothy Dudley-Smith, December 1978

This hymn may be sung, using lines 1, 2, 3 and the last line only of each verse, to tunes in Long Meter (8,8,8,8).  
The author hopes composers will be inspired to set this hymn to music.

## Executive Committee Meets

The Hymn Society's Executive Committee met on June 11 following the Princeton Convocation. Those present were Roberta Bitgood, Anastasia Van Burkalow, Hedda Durnbaugh, Leonard Ellinwood, Harry Eskew, John Giesler, Harold E. Holland, C. William Locke, Austin C. Lovelace, James A. Rogers, C. Bernard Ruffin, Carl Schalk, W. Thomas Smith, and Carlton R. Young. This larger than usual group included both outgoing and incoming members of the Executive Committee.

By common consent, the Committee welcomed the opportunity to have outgoing Members at Large Roberta Bitgood to continue to attend the Executive Committee meetings as a liaison with the American Guild of Organists. She will do this at no expense to the Hymn Society.

Actions of the Executive Committee of general interest included the following:

1. A decision was made for the Hymn Society to affiliate with SESAC, one of the three performing rights organizations in the United States. (This decision was reached following an extensive presentation and discussion with Mr. James Myers of SESAC.) This affiliation will entail a careful compilation of information on all of the Hymn Society's copyrighted texts and tunes. (The initials of SESAC have no significant present meaning.)

2. The Committee received samples of possible changes in the design of the HSA logo obtained by John Giesler and authorized the President to appoint a committee to make a recommendation to the October meeting.

3. Keith C. Clark was appointed

Consultant and Assistant Project Director of the Dictionary of American Hymnology. He will be reimbursed for his expenses for one year beginning September 1, 1980.

4. In connection with funding for the DAH project, the Committee voted to commend Dr. Ralph Mortensen for his contribution and to authorize the Executive Director to find a fund raiser and to bring a recommendation to the October meeting.

5. The Executive Director was authorized to enter into an agreement with the Choristers Guild to sponsor jointly a hymn writing competition for new children's hymns.

6. A decision was made to enter into a joint project with the American Guild of Organists to produce a basic hymnology text for use with church congregations, and that \$500 in seed money be designated to match that already allocated by the AGO. Dr. James R. Sydnor has agreed to undertake the preparation of this text.

7. The invitation of Loyola Marymount University in Los Angeles to host the 1981 National Convocation was accepted. The dates are June 9-11 (Tuesday morning through Thursday noon). The Program Committee consists of Hedda Durnbaugh, Carl Schalk, Tom Smith, and Carlton Young.

8. The President was authorized to constitute, in consultation with the Editor of *The Hymn*, an Editorial Advisory Board. This group is to meet before October.

9. The Executive Director was authorized to distribute a sampling of 50 names of those not renewing their Hymn Society membership for 1980.

(continued on page 212)



# Hymnic News

## Moir A. J. Waters 1906-1980

Manley L. Osborne

Manley L. Osborne, distinguished hymnologist of Toronto, Ontario, has served on the HSA Hymn Research Committee.)

Moir Alexander James Waters was born in India 15 January 1906 and died in London (Ontario) 15 January 1980. A graduate of the University of Toronto in 1928, he entered theology at Emmanuel College and was ordained in 1931. He held pastorates in London, Toronto, and Burlington, Ontario; in Victoria, British Columbia; and in Newton-on-Ayr in Scotland. He returned to India in 1940 and for three years he lectured at the Theological Seminary at Bangalore. In 1945 he was called back to Canada to serve as a pastor in British Columbia. There he also became president of the British Columbia Conference of the United Church of Canada. He also served several terms on the Senate of Victoria University in Toronto, from which he received an honorary doctorate in 1968.

For Dr. Waters the writing of hymns began in the 1950s, and after a long period of silence! Sound the note of judgment!" appeared in the *Hymn Book* of 1971, his name became almost a household word in Canada. His three hymn collections—*Make a Joyful Noise* (1977), *Wings of Song* (1978), and *Songs of Praise* (1980)—gather



Moir A. J. Waters

together the best of his hymns and songs. They teach, then exhort, they comfort, they inspire, they tell a story, they sing praises. For his parishioners he was always a sincere friend, a wise counsellor, and an able preacher of the word; but for the many who never knew him in person he will continue to live through his verses.

(Editor's Note: In his last letter to me, dated 10 January of this year, Moir A. J. Waters mentioned his appreciation for the way in which the work of the Hymn Society had encouraged and inspired him since it published his hymn on dedication in the booklet of *Fifteen New Christian Education Hymns*. This hymn is "O God whose calls to serve thee find," published by the Hymn Society in 1959.)

## Brief News Notes

Katherine Diehl's *Hymns and Tunes: An Index* has been reprinted by Scarecrow Press, Inc., P.O. Box 656,

Metuchen, NJ 08840. This widely used reference work is priced at \$42.50. Two other indexes which include hymns are available from Resource Publications, P.O. Box 444, Satatoga, CA 95070. *The Music Locator* (paperbound \$39.95, hardbound \$49.95) lists 38,000 titles of copyrighted music usable for worship from 600 publishers. *The MusiCatalog* (2 volumes, paperbound \$49.95) is an index to recorded religious music containing over 50,000 entries from over 5,000 albums.

The Moravian Music Foundation has announced the Thor Johnson Memorial Anthem Competition. The prize-winning anthem will be performed at the 1981 Moravian Music Festival, June 17-21, at Waukesha, Wisconsin. The deadline is November 1, 1980. For further details, write the Moravian Music Foundation, Drawer Z, Salem Station, Winston-Salem, NC 27108.

Roger Hall, Editor of the *Old Stoughton Musical Society's Newsletter*, has announced a November 22-23 festival, Musick in Old Boston, and a recording of early American music which includes hymns, *An Appeal to Heaven*. This record sells for \$6.00 and is available from Roger Hall, Vice President, The Old Stoughton Musical Society, 235 Prospect St., Stoughton, MA 02072.

George A. Knights, manager of William Clowes Ltd., Colchester, Essex, reports that as of August 1978 *100 Hymns for Today* (the 1969 supplement to *Hymns Ancient and Modern Revised*) had sold over a million copies.

## The 1979 National Gospel Singing Convention

Stanley H. Brobston

(Stanley H. Brobston, whose Ph.D. dissertation at New York University dealt with white southern gospel music lives on Long Island, where he is writing a brief history of white gospel music to be published by Twayne Publications of Brookline, Massachusetts.)

"When strength is al-most gone  
He helps me car-ry on and with thr  
Lord I walk, I'm not a-lone;"  
boomed forth the basses on the third  
page of the "three-pager" song, a  
favorite at the Convention. The altos  
along with the sopranos and tenors  
provided an after-beat accompani-  
ment as they prepared to take the lead  
on the next phrase. This migrating  
melody form of four-part singing is  
decided characteristic of the music  
sung at the 43rd Annual National  
Gospel Singing Convention held in  
Blairsville, Georgia, November 16-18,  
1979.

The National Gospel Singing Con-  
vention was organized in 1936 at the  
Alabama State Singing Convention  
and the first formal session met in  
1937 in Birmingham. Since then it  
has met annually on the third  
weekend in November at different  
locations. Southern states have most  
often hosted the National Singing  
Convention, with notable exceptions  
being California (1957) and Michigan  
(1944). For the record, here is a break-  
down of states and the years they  
have hosted the Convention:

Alabama: 1937, 1947, 1950, 1958,  
1958, 1970, 1975.  
Arkansas: 1946, 1951, 1962, 1971,  
1978.  
California: 1957.  
Florida: 1960.  
Georgia: 1945, 1952, 1964, 1979.

Michigan: 1944.  
 Mississippi: 1954, 1959, 1965, 1966,  
 1972.  
 New Mexico: 1976.  
 North Carolina: 1941.  
 Ohio: 1940, 1943.  
 Oklahoma: 1956, 1974.  
 South Carolina: 1939, 1949.  
 Tennessee: 1938, 1948, 1953, 1963,  
 1967, 1969, 1973.  
 Texas: 1968, 1977.  
 West Virginia: 1942.<sup>2</sup>

According to interviews with seven of the past presidents, the 1979 Convention ranks with the best of the past in both the number of attending and in quality of participation. Although no formal attendance was taken, estimates of crowd size ranged from 800 to 3500. The congregational singing took place in the Union County High School gymnasium and most of the time all of the floor seats and bleacher sections were filled. During the Saturday night session, the curtains at the rear of the gymnasium were opened and additional chairs were placed on the stage area.

The National Singing Convention differs from local, county, multiple-county, state, and multiple-state singing conventions in that it is sponsored by the publishers of shape-note gospel music. [Seven publishers were represented: Convention Music Co. (Alabama), Jeffress Music Co. (Arkansas), Leoma Music Co. (Tennessee), National Music Co. (Texas), Camps-Baxter Music (Texas), Tennessee Music and Printing Co. and James D. Vaughan, Music Publisher (Tennessee).] Theoretically in a county convention, for instance, one or two song books could dominate and good songs from less popular convention songbooks never be used. This doesn't happen at the National Singing Convention. At this convention, each publisher is called upon in

strict rotation. The publisher uses his own book, of course, and can choose to have his song led by an individual, a group, or performed by a special group. The publisher or his representative also selects the instrumentalists who accompany. [Two pianos and an electronic organ were used to accompany the 1979 singing.] It's a good system. In this way, each publisher can show his material in its best light and politics and personal preferences take a back seat. There is some interesting material in the lesser-known songbooks.

Almost all of the songs used in the Convention bore 1979 copyrights and many of the composers were present. The participants in this form of gospel music-making were likely to have learned to read music in the 10-day singing schools conducted by itinerant singing masters—in a manner not too different from that used by William Billings and other early American musicians two centuries ago. The music is in shape notes. Shape notes indicate tonality by having a different geometrically-shaped note head for *do, re, mi, fa, sol, la, and ti*. ["Fasola" shape notes used in *The Sacred Harp*, for example, have only four shapes indicating the syllables *fa, sol, la, and mi*.]

Unfamiliar songs published in shape notes present few problems for these amateur musicians. The vigorous, full-voiced singing bears out the description by George Pullen Jackson that these singers "read shape notes 'like a crow picks up corn'."<sup>3</sup> Of course, technically, very few of the singers were sight-reading. The National Singing Convention is the culminating event of a summer and fall spent singing from these same paperback songbooks. These books are considered "old" now and many of the persons present make



arrangements with the publishers to obtain their new books for the winter and spring singings.

An admirable feature of the National Gospel Singing Convention (and other gospel singing conventions as well) is the age spectrum represented. Here the so-called generation gap is closed in the enjoyment of making music. Whereas the demise of this form of amateur religious music-making is regularly predicted—and sometimes assumed—the significant numbers of young people present at this Convention indicate that it will be around for many years to come.

The 44th Annual National Gospel Singing Convention is scheduled for Ruston, Louisiana, November 14-18, 1980.

## Footnotes

<sup>1</sup>Clarence Elliott, "I'll Ever Sing Unto The King," *Let Everybody Sing* (Cleveland, TN: James D. Vaughan Music Publisher, 1979), p. 160.

<sup>2</sup>Stella Benton Vaughan, Rupert Cravens, Oliver Jennings, Arthur Watson, Nolin Jeffress, "A Brief History of the National Singing Convention 1933-1979," in Souvenir Booklet of the 1979 National Gospel Singing Convention (no publisher, no date), unpaginated. [5 pages.]

<sup>3</sup>George Pullen Jackson, *White Spirituals In The Southern Uplands* (1933; New York: Dover Publications, Inc., republished, 1965), p. 394.

## German Reformed Hymnody

(continued from page 205)

three books when he said Higbee's book was reprinted in 1878 and 1890. (In fact, Higbee's hymnal was printed by itself only in 1874 and with *The Order of Worship* in 1878, 1884, and 1886.)

<sup>30</sup>John Julian, *A Dictionary of Hymnology* (New York: Dover Publications, Inc. 1957; reprint of second and last rev. ed. from 1907), II, 1604.

<sup>31</sup>*The Sunday School Hymnal with Offices of Devotion* (Philadelphia: The Heidelberg Press, 1900).

<sup>32</sup>Julian, II, 1604.

<sup>33</sup>F. B. Hess, *Stimmen aus Zion. Eine Anzahl Gesangstücke für gemischte kirchliche Gesang-Chöre* (Cleveland: Deutschen Verlagshauses der Reformierten Kirche in den Vereinigten Staaten, 1889).

<sup>34</sup>H. G. Nott, *Glockenklänge. Eine Liedersammlung für Sonntagsschulen und Jugendvereine* (Cleveland: Deutsches Verlagshaus der Reformierten Kirche in den Ver. St., 1896).

<sup>35</sup>H. Kurtz-M. Vitz, "Praise the Lord!" *A Collection of Anthems, Motettos, Antiphons etc. for the use of Church Choirs. "Priest den Herrn!" Eine Sammlung von Chorgesängen für den Gebrauch Gemischter Kirchen-Chöre* (Cleveland: Publishing House of the Reformed Church in the U.S., 1897).

<sup>36</sup>*The Hymnal of the Reformed Church* (Philadelphia: Publication and Sunday School Board of the Reformed Church in the United States, 1920).

## Executive Committee Meets

(continued from page 208)

These will be contacted personally by members of the Executive Committee in order to determine how the Society can be of greater interest and use to them.

In addition to these matters involv-

ing formal action, a number of reports were received and discussed. The next meeting of the Executive Committee will take place on October 20-21 at Dayton, Ohio.

# Reviews

A. Gordon Baker *Gates of Praise by Moir A. J. Waters* 213

Ben E. Bailey *Afro-American Religious Music: A Bibliography and a Catalog of Gospel Music compiled by Irene V. Jackson* 214

Russell Schulz-Widmar *The Liturgy and Music—A Study of the Use of the Hymn in Two Liturgical Traditions by Robin A. Leaver* 215

**Gates of Praise:** 44 hymns by Moir A. J. Waters. 1980. Available from Mrs. Moir A. J. Waters, 383 Wharncliffe Road North, London, Ontario, Canada N6G 1E4. \$3.25 postpaid (soft bound).

To those familiar with Moir A. J. Waters' previous volumes, *Make a Joyful Noise* (1977) and *Wings of Song* (1978), it will come as no surprise that such a spiritually sensitive person should produce yet another one. However they will be saddened to learn that this present collection will be his last. Dr. Waters died in February of this year just prior to the publication of *Gates of Praise* which carries the dedication, "To Margaret to celebrate our fortieth anniversary in January 1980."

All those who knew Dr. Waters personally will be struck by the aptness of this final volume's title and theme for as preacher and pastor he spent a lifetime communicating that reverence and awe which issues forth in praise. Nor will they be disappointed by the 44 hymns in this collection which is his legacy to all who could pass through the gateways of life, "filled with the glory and splendour of God."

Frederick John Gillman, in his *The Evolution of the English Hymn* (1927), reflects that "as the heart of a nation is written in its songs . . . so the heart of the Christian Church is revealed in its hymns." It is revealing of Dr. Waters' gracious manner that all his books carry the direction, "Those who wish to reproduce these hymns for congregational singing are welcome to do so." It is revealing of the nature of his artistry that his offer has been taken up by many churches of all denominations across Canada and beyond. His work also appears in the *Canadian Anglican-United Church Hymn Book* (1971) and in *The Lutheran Book of Worship* (1978).

The hymns, as in the previous volumes, are all related to hymn tunes in the *Canadian Anglican-United Church Hymn Book* and are printed on alternate pages so that on the page preceding each hymn there is a reflection on the circumstance from which the inspiration for each was derived. The basic theme for some is God's faithfulness through the gateways in human experience while for others the theme is an affirmation of faith for special occasions such as anniversaries, festivals of

song, and the various seasons of the year, secular and sacred.

Dr. Waters is at his best when the theme is pure praise for its own sake. One senses an overflowing joy, an exuberance, which witnesses that God is our God, in our own day.

*Songs at midnight, songs at dawn,*

*Alleluia!*

*Bid our doubts and fears begone,*

*Alleluia!*

*Songs from hearts in glad acclaim,*

*Alleluia!*

*As we laud thy glorious name!*

*Alleluia!*

(©1980 by Moir A. J. Waters)

However much we may glory in the hymns bequeathed to us by former generations, there is nothing more uplifting than that act of praise which issues from contemporary faith.

As is to be expected from the pen of such a prolific writer, the hymns are not all of the same quality. They are all worth singing and their introduction would enhance any congregation's resource for praise. Some of these hymns will receive the wider circulation they deserve as the work of a hymnist who was able in our generation to translate eternal verities into acts of praise.

There is no question in my mind that in his legacy to us, Dr. Waters has contributed to our common legacy in what has been called the "golden chain of praise" which, from the beginning, has accompanied the human journey of the People of God.

*For every day is God's day,*

*Whatever life may bring*

*Of challenge, trial and testing,*

*Our spirits will take wing.*

(©1980 by Moir A. J. Waters)

A. Gordon Baker

Principal

College of Emanuel and St. Chad  
Saskatoon, Saskatchewan  
Canada

**Afro-American Religious Music: Bibliography and a Catalog of Gospel Music.** Compiled by Irene Jackson. 1979. 200p. Greenwood Press, 51 Riverside Ave., Westport CT 06880. \$19.95.

Jackson, a professor of Afro-American Studies at Yale, has provided a valuable research tool for those who have more than a passing interest in black gospel music. The work consists of a six-section bibliography followed by a catalog of gospel works written by black composers between 1900 and 1965. Either alone—the bibliography or the catalog—is a major piece of scholarship.

The first section of the bibliography provides the uninitiated with sources in the general areas of Afro-American history, culture, sociology, and anthropology. The second section lists works of a theoretical and methodological nature, thus setting a framework for the study of the music. The third and fourth sections are the heart of the bibliography. Listed are works on African folksong, spirituals, hymns, blues, and gospel music. The blues works listed seem to have been included only for the light which they are able to throw upon the religious music. In these two sections Jackson's scholarship is most in evidence.

The fifth section provides the basis for studying black music in the context of its creation and performance. Works on the history and culture of black religion and the black church are cited. This writer would have preferred to see this section placed before that on religious folksong, thereby making a psychological statement on the need to immerse oneself in a study of the social settings if he is to arrive at a true understanding and assessment of the music.



The final section of the bibliography deals with black religious music in the Caribbean, thus helping the gospel music scholar to view the music from a wider perspective.

The catalog of gospel music follows. It lists gospel composers, their birthdates, compositions, publishers, and sources of the music. When the catalog is revised birthdates omitted for many composers should be supplied as well as death dates for deceased composers. The compiler's decision to limit the listing to works composed from 1938 on was an unfortunate one in that it precluded the listing of such a well-known and popular work as Thomas Dorsey's "Precious Lord" and "I Do, Don't You?" by C. A. Tindley. This last song may be viewed as a landmark in the history of black gospel music having been first sung at the National Baptist Convention in 1921 and exerting a powerful influence upon the career of Dorsey.

While the catalog is alphabetized by composer, the song entries under each composer are not so alphabetized, neither are they listed chronologically by date of composition. This makes the catalog more difficult to use than is really necessary. Annotation of the song entries could have made the volume considerably larger and more expensive but would have increased its value as a scholarly tool thrice over.

As with the blues and jazz, the history of gospel music and its performance practices is best examined through recordings. This reviewer wishes that Jackson had taken the trouble to provide a discography and hopes that in future revisions such an index will be provided.

Professor Jackson has demonstrated sound scholarship and has provided us with a very valuable

resource for studying a much maligned and neglected area of black music.

Ben E. Bailey  
Tougaloo College  
Tougaloo, Mississippi

**The Liturgy and Music—A Study of the Use of the Hymn in Two Liturgical Traditions**, by Robin Leaver. Number 6 of Grove Liturgical Studies. 1976. 32p. Grove Books, Bramcoate, Notts, England. 90 pence (soft bound)

The two liturgical traditions alluded to in the title are the Anglican and the Lutheran; Robin Leaver's comments are directed toward the Anglican side. In his brief study Mr. Leaver, clergyman and scholar, presents his readers with a tantalizing suggestion: he would have his fellow Anglicans appropriate for their own use the brightest features of Lutheran hymnody. He divides his concise presentation into four chapters, the last of which he uses to move his readers "beyond the Anglican *status quo*." This *status quo* he feels is rooted in the complex and often troubled history of Anglican congregational song, a song influenced more by Zwinglian attitudes than those of Luther. Clearly the author believes this preference was all for the worse. The principle involved is hymns *at* the liturgy versus hymns *as part of* the liturgy; it is attendant devotional songs that have seeped in from the two extremities of the service versus the intrinsic performance of the faith, proclaimed and shared *en masse*.

However, things have changed, he explains, and in modern Anglican prayer books the use of hymns is carefully specified and encouraged by rubric; hymnody has become a

resource to be used both precisely and whole-heartedly. Mr. Leaver suggests that his church now has the opportunity to correct a centuries-old mistake, that it should finally welcome the influence, the opinions and practices that emanated long ago from Wittenberg.

He has three specific goals in mind. He believes that Anglican congregations should be provided with metrical versions of canticles and mass songs, similar to Lutheran models. Further, he advocates the historic Lutheran *alternatims praxis*, where hymns are performed by varying forces: chorale preludes, congregational stanzas alternating with stanzas for choir(s) alone, idiomatic accompaniments, and the use of a variety of instruments (the old practice provided for stanzas performed by instrumentalists alone). Finally, Mr. Leaver advocates the use of the *de tempore* hymn (the "hymn of the week") as the principal hymn of the liturgy, to be coupled with the reading of the lessons.

For some Anglicans the author opens doors wide, and for others he has no news at all. Some will not be sold on everything he has to say. What Mr. Leaver advocates already is going on here and there (perhaps more here than there in the motherland). Perhaps what is most lacking among Anglicans is the broad bases of development and participation achieved by the Lutherans. However, one need only glance at the contents of the recent supplement to the Episcopal *Hymnal* 1940, for example, to see some of Mr. Leaver's dreams coming true. This *Hymns III* is a treasure of the kinds of materials he seeks; e.g., Bland Tucker's fine new versification of *Gloria in excelsis*, to be sung to the historic Lutheran tune, in its rhythmic version yet! Also, the "alternating practice" has been in

effect in some Anglican churches. It seems to be allowed, perhaps encouraged, by the rubric of the new American prayer book which is not nearly so touchy as it used to be about who sings what and when. The book specifically allows for instrumental replacement of some items traditionally sung. And indeed, one truly would hope that the next Episcopal hymnal, now in development, would provide a fully developed series of proper "hymns of the week," at least as an option.

It does appear that Lutherans and Anglicans are getting together and are benefitting from each other in company. Robin Leaver has been a thoughtful and stimulating host for this particular hymnic gathering. He created a congenial atmosphere, provided a substantial main course, and said just the right things to get conversation going.

Russell Schulz-Widmar  
Episcopal Theological Seminary of  
the Southwest  
Austin Presbyterian  
Theological Seminary  
University United  
Methodist Church  
Austin, Texas

## Corrections

Please make the following correction in your October 1979 issue of *THE HYMN*:

Page 283, first full paragraph, lines 17-18: Strike out "President" and substitute "a representative." (The HSGBI does not have a President but rather has a Chairman, who is Canon Cyril Taylor.) Thanks to Robin A. Leaver of Oxford, England for calling this error to our attention.

In your April 1980 issue, page 117, column 1, line 12, please substitute the word "worldly" for the word "wordly."

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